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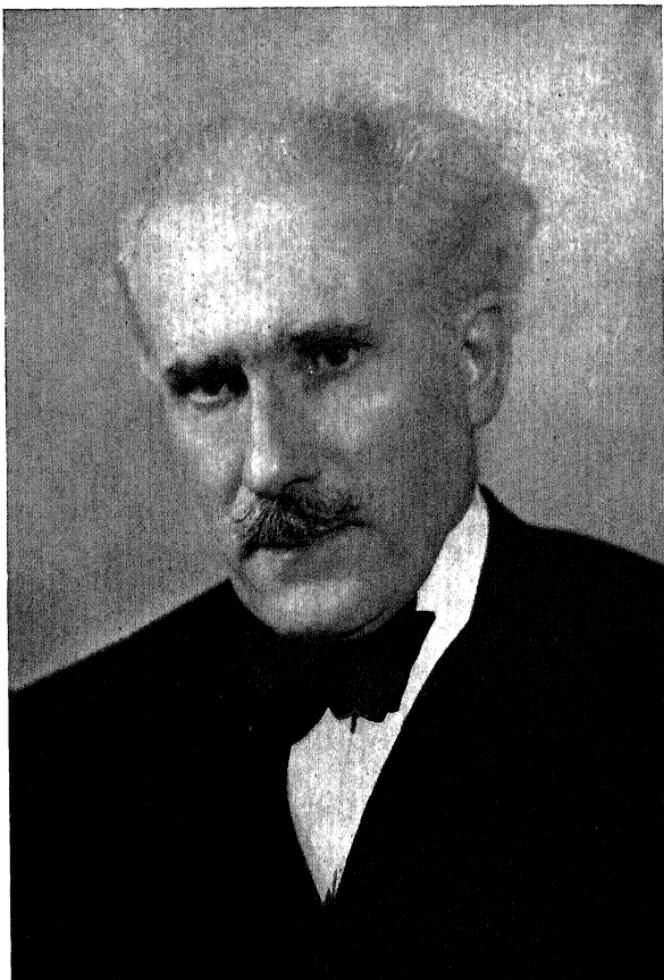




STANDARD BOOK OF  
CELEBRATED MUSICIANS  
PAST AND PRESENT







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ARTURO TOSCANINI

STANDARD BOOK  
OF  
CELEBRATED MUSICIANS  
PAST AND PRESENT

HUBERT WHELBOURN



*De Luxe Edition*

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GARDEN CITY PUBLISHING CO., INC.  
Garden City      New York

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DEDICATED

TO THE SACRED MEMORY OF MY LATE BROTHERS,  
RHODE AND FRED, BUT FOR WHOSE HELP  
MY MUSICAL STUDY WOULD HAVE  
BEEN LONG DELAYED.

## PUBLISHER'S NOTE TO THE AMERICAN EDITION

THE ORIGINAL EDITION of this book was published in England in 1930. The present edition was revised and enlarged by Hubert Whelbourn in 1937, and is the only edition of STANDARD BOOK OF CELEBRATED MUSICIANS—PAST AND PRESENT to be published in America.

Such distinguished musicians as Elgar, Delius, German, Holst, Pitt, Mackenzie, Warlock, Glazounov, Pachmann, Ysaye and our own Sousa and George Gershwin have died since Mr. Whelbourn's book first appeared; in this edition he has completed the list of their outstanding achievements and recorded the dates of their deaths. Many musicians have won international reputations during the past seven years. All those who keep in touch with modern trends in music and have enjoyed the performances of the younger generation of composers, singers and instrumentalists, either in the concert hall or over the radio, will be grateful for the up-to-date information which the author has compiled and included in this new edition.

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## CELEBRATED MUSICIANS

**ALBANI**, the professional name of Marie Louise Emma Cecilia Lajeunesse, the famous prima donna, was born at Chambly, near Montreal, in 1852.

She had her early training from her father, Joseph Lajeunesse, a native of Brittany, and a professional harpist.

At eight years of age she was singing in public, and when she was fourteen was the leading soprano at the Roman Catholic Cathedral, Albany, New York. It was because she was educated at Albany that she took the stage name of Madame Albani.

After studying under Duprez in Paris and Lamperti in Milan, she made her operatic début, when she was eighteen, at Messina, as Amina in "La Sonnambula". Two years later she made her first appearance in London. She won a great reputation and for many years was the leading soprano in opera and oratorio. For twenty years she appeared at the Three Choirs Festivals at Gloucester, Worcester, and Hereford.

She married, in 1878, Mr. Ernest Gye, who succeeded her father as director of Italian opera at Covent Garden.

In 1925 she was created a Dame of the Order of the British Empire.

She died 3rd April, 1930.

**HEINRICH ALBERT** was born at Lobenstein, in Vogtland, 1604, and studied music under his uncle Schutz in Dresden.

His first appointment was as organist at Königsberg Cathedral, when he was twenty-seven. There it was that he displayed his two additional talents, those of

composer and poet. A great number of his compositions are musical settings of his own poems, chiefly hymns. Among those still in use are: *Gott des Himmels und der Erde*; and *Zum Sterben ich bereitet bin*.

His secular poems are perfect examples of grace and lightness, and a collection of them was issued along with those of Dach and Robertin, in *Poetisch-musikalischen Lustwaldlein*, between 1642-8.

Albert's works were held in very high esteem in his own day, and more than two centuries after his death a selection of his poems, set to his own music, and edited by Eitner, were published.

He died in 1656.

**WALTER GALPIN ALCOCK**, the distinguished organist, was born at Edenbridge, in 1861. His father was a village schoolmaster.

His boyish ambitions were a combination of music and mechanism, for while he amused himself by pretending his father's desk was an organ and the drawers, which he could pull out, were stops, he also had a busy time making engines. These activities were the beginning of a brilliant career, for his engineering knowledge and his musicianship has made him one of the greatest authorities on the organ.

At quite an early age he determined to become a cathedral organist. When he was twelve he played the service at Twickenham Paris Church. He later became the organist there, and after filling similar positions at the Quebec Chapel, London; Holy Trinity Church, Sloane Street, London; and the Chapels Royal, and for twenty years being the assistant organist at Westminster Abbey, he was finally appointed organist at Salisbury Cathedral in 1916.

In 1917 he was honoured with an M.V.O., and in 1933 was knighted.

Sir Walter is an indefatigable worker. He played at the Coronations of King Edward VII and King George V. On one occasion he played for six services in one day and gave a private recital to King Edward.

He married in 1893 Naomi Blanche, daughter of the late Rev. Charles Halford Lucas, rector of Edith-Weston, Stamford.

**HUGH PERCY ALLEN** was born on 23rd December, 1869, at Reading. He was educated at Kendrick's School, Reading, and Christ's College, Cambridge.

In 1897 he was appointed organist at St. Asaph Cathedral, and the following year at Ely Cathedral. For eighteen years Allen was organist at New College, Oxford, of which he is a Fellow, and since 1908 has been Director of Music at the University College, Reading.

He married, in 1902, Winifred Hall of Dedham, Essex.

Allen was knighted in 1920, and in 1926 was further honoured by a Commandership of the Royal Victorian Order.

Sir Hugh has been the Director of the Royal College of Music, London, and a Professor of Music at the University of Oxford, since 1918. The degree of Mus. Doc. has been conferred upon him by the Universities of Oxford and Cambridge. Sir Hugh is a Member of the Senate of the London University. For many years he was conductor of the London Bach Choir, and of the Oxford Bach Choir.

Sir Hugh Allen is chairman of the Executive of the British Music Society.

**STELLA ANDREVA**, the distinguished soprano, was born in London. Her real name is Stella Brown.

She studied under George Utley and Muriel Terry

and at the Royal Academy of Music, and after appearing at several of Sir Henry Wood's concerts, sang in one of Julian Wylie's pantomimes. At such a performance she was heard by Sir Thomas Beecham, who immediately invited her to sing for him.

Later she went to Stockholm and had further training under Madame Skilondz. Then for four years she appeared at the National Opera in Stockholm, singing the principal rôles in "Rigoletto", "Traviata", "Il Barbier", "Thais", "Il Seraglio", "Lakmé", and "Roméo et Juliette".

She made her début at Covent Garden in 1935 as Rosina in Rossini's "Il Barbier" and sang the difficult music better than any soprano heard in England for many years. Later in the same season she sang the bird music in "Siegfried" and showed an artist's judgment of the part.

**GIOVANNI ANIMUCCIA**, a great musician and composer of the sixteenth century, was born at Florence in 1500.

In response to a request from his friend and confessor, San Filippo Neri, Animuccia composed "Laudi Spirituali", and these hymns, which it was proposed to intersperse throughout the sermons, were the origin of the oratorio. "Laudi Spirituali" was produced in two volumes between 1565 and 1570.

Prior to this oratorio, the most important work which Animuccia had composed was "Madrigali e Motetti a Quattro e Cinque Voci" (1548).

In 1567 Animuccia produced "Il Primo Libro di Messe".

Very little is known of this composer's early life, and as will be seen his chief works were produced during the last ten years of his life.

Animuccia died in 1571.

**LUIGI ARDITI**, the Italian composer and conductor, was born at Piedmont, in Northern Italy, in 1822. He studied at the Conservatorio of Music at Milan, and became an accomplished violinist. When he was nineteen years of age he produced his first opera, "I Briganti". Two years later he made his first appearance as an operatic conductor at Vercelli. During the next fifteen years he held various positions, and conducted opera in Constantinople, London, Madrid, St. Petersburg, Vienna, and the principal cities of the United States of America.

In 1858 he settled in London, having been appointed conductor at His Majesty's Theatre.

Arditi wrote only three operas, but a number of his vocal and instrumental compositions gained much popularity. His name will always be remembered by his brilliant compositions "Il Bacio" and "L'Ardita". The former, although published about seventy years ago, is still a great favourite with concert-goers and soprano singers.

Arditi died in 1903 in his eighty-first year, at Hove, Sussex.

**ANTON STEPHANOVITCH ARENSKY**, the famous Russian composer and pianist, was born on July 31st, 1861, at Novgorod.

He studied under Rimsky-Korsakov.

At twenty-two years of age he was appointed professor of music at the Moscow Conservatoire, a position he held for twelve years. One of his most distinguished pupils was Rachmaninov. For some time he was director of the Imperial Choir at St. Petersburg.

Arensky's compositions consist chiefly of pianoforte works and chamber music, although he wrote operas and symphonies. The Trio (Op. 32) and the Quintet (Op. 51) for pianoforte and strings, are well known.

Of his pianoforte music, Op. 48, which is a "Fantasia on Russian Epic Songs", with an accompaniment of a second piano, is a very pleasing work. His numerous Etudes and Caprices are all works of a high degree. In 1894 Arensky published a composition which he entitled "Attempts at some Forgotten Rhythms". In this work the composer has revived, in a very interesting manner, some of the ancient forms of music.

Arensky died in Finland on 11th March, 1906.

**ATTILIO ARIOSTI**, the Italian musician and composer, was born in 1660.

Ariosti wrote some fifteen operas, one of the most popular being "Coriolano".

The invention of the Viol d'amore—an instrument a little larger than the viola, finished with frets, with a greater number of strings, some above the finger-board and some below, and of a very pleasing tone—has been credited to Ariosti. That he was a musician of great ability is proved by the fact that he was engaged, with Handel (*q.v.*) in 1720, in producing Italian opera in England. In all probability Ariosti was connected with the ill-fated operatic venture of which Handel was the musical director.

His works are now seldom, if ever, heard, but among the musicians of his day he ranked high.

Ariosti died at the age of eighty years, in 1740.

**THOMAS AUGUSTINE ARNE** was born in London 12th March, 1710. Among his numerous compositions were oratorios, operas, glees, and songs, but he is best known by his musical setting of the latter, notably "Where the Bee Sucks" from Shakespeare's "Tempest"; "Blow, Blow, Thou Winter Wind" from Shakespeare's "As You Like It"; "Under the Greenwood Tree"; "Thou Soft Flowing Avon"; "Water Parted";

and "Rule, Britannia". His pastoral, "Colin and Phœbe", was very popular during the early days of Vauxhall singing.

In 1733 Arne produced his first opera, "Rosamond", in which his sister, the famous tragic actress, Mrs. Cibber, whom he had taught singing, played the part of heroine.

"Artaxerxes", an opera which Arne composed in Italian style, was produced in 1762 at Covent Garden Theatre, and the riot which occurred in February of the following year, in consequence of the management refusing to admit at half-price after the third act, caused the opera to be taken off and the theatre closed for some days.

The Motet, "Libera me Domine", was composed in 1770 for a funeral service. When this work was rendered by the Wireless Chorus and broadcast in 1928, it was announced as probably being only its second performance!

In his oratorio "Judith", which was produced in 1773, Arne first introduced female voices into the choruses.

Arne made many contributions to the musical repertory of the Roman Catholic Church, to which religion he was a convert.

He died 5th March, 1778.

**IVOR ALGERNON ATKINS**, who was the son of Frederick Atkins of Cardiff, was born at Cardiff on November 29th, 1869. He was educated at Roath.

When he was twenty-one years of age, Atkins was appointed assistant organist at Hereford Cathedral, and three years later organist and choirmaster Collegiate Church of Ludlow.

As a young man Atkins possessed remarkable ability as an organist, and was only twenty-eight years old

when he was appointed organist at Worcester Cathedral, a position he still fills with distinction.

King George conferred the honour of knighthood upon him in 1921. Sir Ivor is an Honorary Fellow of the Royal Academy of Music, a Fellow of the Royal College of Organists, and a Mus. Doc. Oxford University.

For many years Sir Ivor has conducted the Three Choirs Festival, and in 1929 he was the Conductor-in-Chief. A work of Verdi's (*q.v.*) which was written during the last years of that composer's life, and which is now seldom heard, the "Stabat Mater", was revived by Sir Ivor at the Festival in Worcester in 1929.

His most important composition is the cantata "Hymn of Faith".

Sir Ivor married Katherine, daughter of the late Rev. E. Butler, of Llangoed Castle, Breconshire.

Sir Ivor Atkins is the conductor of many choral and orchestral societies in Worcester.

**KURT ATTERBERG**, the Swedish composer, was born at Gothenburg in 1888. Atterberg was once an engineer in the Patent Office at Stockholm, but gave up the post for music. He has for some time been the conductor of the Stockholm Orchestra, and President of the Swedish Society of Composers.

The works of this composer are unfamiliar in England, although he has written six symphonies, several operas, in addition to symphonic poems, concertos for violin and for violoncello. His "De Favitska Jungfrurna" is very popular in Sweden. During the Schubert Centenary, 1928, a prize of £2,000 was offered by the Columbia Gramophone Co., Ltd., for the composition of a symphony to commemorate the occasion, and it was the work of Kurt Atterberg which won the award. The work, which is his Op. 31, is written in

C major and consists of three movements—an allegro, an adagio, and a finale—and is a very beautiful composition. The production of the work caused much discussion, and one may well anticipate still greater work from this composer.

**THOMAS ATTWOOD** was born at London, November 23rd, 1765. A pupil of Mozart, he was organist of St. Paul's Cathedral, and composer to the Chapel Royal (1796). He was one of the founders of the Philharmonic Society. His works comprise songs, glees, anthems, music for the stage, etc.

He died at Chelsea, March 24th, 1838, and was buried beneath the organ of St. Paul's.

**DANIEL FRANCOIS ESPRIT AUBER**, the French operatic composer, was born at Caen in 1782.

Auber's early compositions were concertos for the violin and violoncello, and his first dramatic work was the resetting of the opera "Julie".

In 1812, when Auber was thirty years of age—an age when many of the great composers had produced some of their greatest works—he was a pupil under Cherubini (*q.v.*). His first work of importance, after Cherubini's instruction, was a Mass, and the prayer from this Mass he later included in his opera "Masaniello".

The first two operas which Auber wrote were failures, but the third, "La Bergère Châtelaine", which was produced in 1820, attained some success.

Having formed an acquaintance with Scribe—probably the most successful librettist of his day—and with whom he subsequently collaborated, Auber's reputation as an operatic composer was greatly enhanced.

Auber wrote more than forty operas, among which

were "Le Maçon", a comic opera, the libretto by Scribe and Delavigne; "Masaniello", with its celebrated Barcarolle; "La Fiancée"; "Fra Diavolo"; "Le Cheval de Bronze"; "Le Domino Noir"; "Les Diamants de la Couronne"; "Zerline"; and "Le Rêve d'Amour". The overtures to "Masaniello" and "Le Cheval de Bronze" are still very popular, but the operas are rarely performed. The opera "Zerline" was written for Madame Marietta Alboni, a celebrated contralto and a pupil of Rossini, when she was twenty-eight years of age and at the height of her fame. Madame Alboni possessed a remarkable voice and had a range of two and a half octaves.

By Louis Philippe, director of the Conservatoire of Music at Paris, and Napoleon III, Auber was appointed Maître de Chapelle.

Auber died in Paris in 1871 at the age of eighty-nine years.

**FLORENCE AUSTRAL** well deserves the description she has earned—"one of the greatest heroic sopranos of our day".

She has one of the few soprano voices which in their natural timbre conveys truly the noble and heroic quality which is naturally associated with Brünhilde.

Winning fame in a night when she made her English débüt as Brünhilde during a British National Opera Company season in London, she soon had vast audiences at her feet. Subsequently, and for some years now, she has sung with great success in German and Italian opera at the Straarsoper, Berlin, and in the Grand Opera seasons at Covent Garden, London.

To-day Miss Austral is one of the most popular concert artists in America.

Previous to the unforgettable night of her débüt at Covent Garden, she had sung practically unnoticed in

the Chicago Opera Company's chorus, and at small concerts in her native land—Australia.

At the Jubilee performance of Verdi's (*q.v.*) Requiem at the Crystal Palace in 1924, Miss Austral sang the soprano solos and aroused the admiration of every critic by her perfect phrasing of the *Ingenisco*.

**CARL PHILIP EMANUEL BACH**, who was known as the "Berlin Bach", was born 8th March, 1714, and was the third son of Johann Sebastian Bach (*q.v.*).

Emanuel studied music under his father, and later, law at the University of Leipzig and Frankfort-on-the-Oder. Here he founded an Academy of Music for the purpose of producing his own works.

When only twenty-four years of age he was appointed private pianist to the King at Berlin. This position he held for nearly thirty years. At Hamburg in 1767 he was appointed musical director, and there he resided for the remainder of his life.

Emanuel Bach's works covered nearly every form of musical composition, and consisted of sonatas, fantasias, and various pieces for the pianoforte and orchestra, melodies for Psalms, and the oratorio "The Israelites in the Wilderness".

Mozart (*q.v.*) made a study of the works of Emanuel Bach, especially his fugues, which he frequently played.

A book of great value, written by Emanuel Bach, and entitled "Versuch über die wahre Art das Klavier zu Spielen", was issued in two volumes (1753 and 1763).

Emanuel Bach died at Hamburg 14th December, 1788.

**JOHANN CHRISTIAN BACH**, the "English Bach", who was the eleventh son of Johann Sebastian Bach

(*q.v.*), was born in 1735. His father, under whom he studied music, died when he (Johann Christian) was fifteen years old, therefore he continued his study under his brother Emanuel (*q.v.*), in Berlin.

When he was nineteen years of age he was appointed organist at Milan. There he stayed for five years and then came to England to be music master to Her Majesty Queen Charlotte.

In London in 1764 Bach first met the prodigy Mozart (*q.v.*), then eight years of age. He took the boy on his knees and played a few bars of music, which Mozart continued, and by thus changing and playing alternately they played a sonata so well that it appeared as if it were played by one person.

Bach wrote a good deal for the pianoforte and he was the first to give a public performance on the piano in London, in 1768. His instrumental music was very popular in its day, owing to it being comparatively easy to execute, but it is now forgotten. He wrote several operettas, which included "Orione" (1763), which was very successful, as also was his "La Clemenza di Scipione".

Bach married Cecilia Grassi, an Italian, who was for many years a prima donna at the London opera.

The death of Johann Christian Bach in 1782 caused Mozart, who had a great affection for him, to write to his father—"What a loss for the musical world."

**JOHANN SEBASTIAN BACH** was born at Eisenach on March 21st, 1685. He was the son of Johann Ambrosius Bach, the court and town musician at Eisenach, who until his death in 1695 gave his son lessons on the violin. It will be observed Bach commenced his musical study very early. For some time he was a violinist in the orchestra of Prince Johann Ernst at Weimar.

When he was nineteen years of age he was organist at Arnstadt. Two years later he was appointed organist at Mühlhausen, and the following year he became organist at the court chapel of Weimar. In 1717 he held the position of capellmeister to Prince Leopold at Köthen. From 1723 until his death he was cantor at the school of St. Thomas, Leipzig, and director of music at the University and Churches of St. Thomas and St. Nicholas.

Johann Sebastian Bach's development of all forms of musical composition created an epoch in the history of music. Orchestral and chamber music was given a great stimulus by his works, whilst his compositions in the form of solo sonatas for the violin and violoncello are held to be unique. In his compositions for the clavier, he introduced a new system of fingering, making each finger of equal importance; a system which had a great influence upon the modern art of piano playing. He tuned his own claviers, and was the inventor of our present system of equal temperament.

Bach was one of the greatest musicians the world has known and many of his compositions for the organ are to this day unequalled. His Mass in B minor, the Passions of St. Matthew and St. John, and the Christmas Oratorio, are probably the best known among his many vocal compositions. Forty-eight preludes and fugues in all keys were given us by Bach, which, as musical and technical works, are to-day considered almost indispensable to the trained pianist. In these the necessity of his method of tuning for keyboard instruments is fully exemplified. A very complete edition of Bach's works was issued at Leipzig by the Bach Society between 1850 and 1900, in no fewer than fifty folio volumes.

Bach is said to have had a family of twenty children, all of whom had musical talent. Four sons possessed

remarkable ability. The eldest and most talented, Wilhelm Friedemann, who was born in 1710, studied under his father and in his early twenties became organist at Dresden. From 1746 to 1764 he was organist at Hallé, but he resigned this appointment and thereafter led an irregular and Bohemian life, giving concerts and music lessons. He used to be called the "Hallé Bach". He died in Berlin in 1784 in great poverty. Carl Philip Emanuel (*q.v.*), John Christopher, known as the "Buckeburger Bach", and Johann Christian (*q.v.*).

Bach died at Leipzig on July 28th, 1750, leaving a wealth of musical compositions which have been appreciated by generations of people.

**WILHELM BACKHAUS**, now recognized as one of the world's greatest pianists, had his youthful ambitions shattered by disappointment.

He was born in 1884 at Leipzig where, at the age of eight, he gave his first recital. When he was ten he entered the Leipzig Conservatoire to study under Reckendorf. Four years later he went to Frankfort, there to become the pupil of Eugen D'Albert. At sixteen he had memorized 300 compositions, including 12 concertos; saved enough money to bring him to England to give a recital at the old St. James's Hall, Piccadilly, London, without fee (it is interesting to record that Madame Patti appeared on the same platform); yet he failed to get employment and had to borrow the money to return home.

When next he appeared before an English audience he created a profound impression. In 1905 he was appointed, and for many years remained, the principal professor of the pianoforte at the Manchester Royal College of Music.

Backhaus has toured extensively. When he and Dame Nellie Melba were sharing a tour of the British Isles

many were the unpretentious games of dominoes they also shared!

When he was but a boy he met Brahms (*q.v.*), and for many years kept the ash of a cigar smoked by the great composer-pianist.

Large audiences have paid due homage to his mastery of technique, an accomplishment which consists fundamentally of the simple rule of giving to each note its just value and to each phrase its rhythmic impulse.

During the war 1914-18 Backhaus served in the German Army. He acted as waiter in the officers' mess. His duties included peeling potatoes, scouring kitchen floors, etc., and when these and others were ended, he played the piano to the officers.

In the cause of charity Backhaus offers an ever ready hand, and the Musicians' Benevolent Fund are deeply indebted for the services he has so often given them.

**EDGAR LESLIE BAINTON** was born on February 14th, 1880. He won an open Scholarship for pianoforte playing at the Royal College of Music in 1896, and the Wilson Scholarship for Composition. He has distinguished himself as a pianist and composer.

Bainton became a professor of the pianoforte and composition at the Conservatoire of Music at Newcastle in 1901, and since 1912 has been the Principal of the Conservatoire. He has conducted the Newcastle Philharmonic Orchestra since 1911.

Mr. Bainton has composed some very beautiful music. His "Concerto Fantasia" for pianoforte and orchestra was first performed at Bournemouth in 1921, when the composer took the solo part. This work is effective and full of character. Other compositions by Bainton are "Epithalamion", which was performed at the Three Choirs Festival at Worcester in 1929; the

choral symphony, "Before Sunrise"; "A Hymn to God the Father", for chorus and orchestra; "The Blessed Damozel", and "A Song of Freedom and Joy".

**MICHAEL WILLIAM BALFE**, who has been described as "the English Rossini" (although he was an Irishman, but probably it was a brother Irishman who thus described him), was born in Dublin 15th May, 1808. In 1823 he was a pupil of Charles Edward Horn, the composer of the well-known song "Cherry Ripe" and the beautiful duet "I know a bank whereon the wild thyme grows".

As an operatic composer he possessed great ability. When a youth of eighteen he possessed a remarkable baritone voice, and he was engaged by Rossini (*q.v.*) for the Italian opera in Paris.

Balfe was a young man of twenty-seven when he began to produce in London a series of English operas. His first of importance was "The Maid of Artois" which was produced in 1836. "The Bohemian Girl", which is practically the only one of his thirty operas which is performed to-day, was first produced in 1843. "I dreamt that I dwelt in marble halls", "When other lips", and "The heart bow'd down", are favourite songs from this famous opera. "The Daughter of St. Mark" (1844), "The Rose and the Castile" (1857), and "Satanella" (1858) were other operas which enjoyed popularity in their day.

As a song-writer Balfe was equally distinguished, and, although we do not now hear many of his songs, "Killarney", "The Arrow and the Song", "Come into the Garden, Maud" and "The green trees whispered" are still great favourites.

All Balfe's compositions are characterized by a richness of melody, and though we hear few of his works now, those which are rendered are greatly appreciated.

Balfe died, when he was sixty-two years of age, 20th October, 1870.

**HENRY BALFOUR-GARDINER** was born on November 7th, 1877, in London.

He studied under Professor Knorr at Frankfort.

Among his well-known compositions are "Salamanca"; the "Comedy" overture, first performed in May 1911 at the Queen's Hall, London; the delightful "Shepherd Fennel's Dance", based on an episode in Thomas Hardy's "Wessex Tales"; and the song, "Stranger's Song".

Mr. Balfour-Gardiner has not composed a great many large works, but his music is as English as the brain from which it comes.

**GRANVILLE BANTOCK** was born in London on August 7th, 1868. He is the son of a famous surgeon, and it was intended he should enter the Indian Civil Service.

In 1889, Bantock became the first holder of the Macfarren Scholarship for Composition at the Royal Academy of Music.

Bantock has devoted his time to teaching and composition. He has been a Professor at the Birmingham University since 1908, and the Director of the Midland Institute since 1900. He was knighted 1930.

His compositions are of a very high order, especially his orchestral works. Among his best known are the unaccompanied choral symphony, "Vanity of Vanities", a most effective work; "Sea Rievers"; the Orchestral Suite, "English Scenes"; the "Overture to a Greek Tragedy"; the "Hebridean Symphony"; "Pan in Arcady"; "Omar Khayyám"; "Atalanta in Calydon"; "Scenes from Scottish Highlands"; the oratorio based on "Pilgrim's Progress"; the cantatas, "Song of Songs",

and "The Burden of Babylon"; and his arrangement of Byrd's (*q.v.*) "The Carman's Whistle" for string orchestra. In addition to these works are the songs, "Love's Secret", "The Feast of Lanterns" and "Yung Yang", and his settings to Sir Harold Boulton's "Two Hebridean Songs". His "Pagan Symphony" was given its first performance, and broadcast, in March 1936.

Sir Granville Bantock is a D.Mus., Edinburgh, and a Fellow of the Royal College of Music.

**JOHN BARBIROLI**, young, but already in the front rank of conductors, was born in London in 1900.

He began his career as a 'cellist in a theatre orchestra, though he had appeared at the Queen's Hall as a 'cello soloist as a boy of eleven. He formed his own chamber orchestra, which won a great reputation. For some time he was principal 'cellist in the Covent Garden Orchestra, and Pavlova, when dancing "Le Cygne," was never happier than when Barbirolli played the solo 'cello.

But his ambition was to conduct, and he sacrificed a splendid career as a violoncellist to take up the bâton. He has directed opera at Covent Garden, and conducted the London Symphony Orchestra, the Royal Philharmonic Orchestra, and the Scottish Orchestra.

In 1936 he was chosen by the New York Philharmonic Society to conduct their orchestra during the autumn season. It was a great privilege for him to follow the great Toscanini in this position, but Mr. Barbirolli regarded it as an honour to British music rather than himself.

**JOSEPH BARNBY**, one of the most eminent of British composers of the nineteenth century, was born at York 12th August, 1838. He received his musical in-

struction from the age of sixteen at the Royal Academy of Music. Barnby was a man of great activity. When he was twenty-four he was appointed organist at St. Andrew's, Wells Street, London. Two years later, and for seven years, he conducted Barnby's Choir, the parent of the Royal Choral Society. In 1871 he became conductor of the Albert Hall Royal Choral Society, a position he held with distinction for twenty-five years. He was precentor and director of music at Eton in 1875, and from 1892 he was Principal of the Guildhall School of Music.

As a conductor Barnby was greatly admired, and the beautiful bronze bust which was erected at the Albert Hall, by the members of his choir, serves to provide a permanent testimony of their admiration.

Barnby's compositions were mainly hymn tunes and part songs. He wrote one oratorio, "Rebekah", in 1881. His song, "Sweet and Low", which is the musical setting to Tennyson's words, was written over fifty years ago. But through all the years it has retained its popularity with choral societies in England and throughout the Empire, and their audiences, alike.

In 1892 Queen Victoria was pleased to confer the dignity of knighthood upon him, an honour which he lived to enjoy but four years.

Sir Joseph Barnby died 28th January, 1896, aged fifty-eight years.

**BELA BARTOK** has been described as one of the most intensely national of all present-day composers. It may well be so, for he has made a very deep study of Magyar folk-music, both in the original and its corrupted gipsy form.

He had his first music lessons from his mother. His next teacher was Laszo Erkel of Pressburg. Here it was that he met his contemporary Dohnanyi, and upon

his advice he went to Budapest for further study. His appointment as Professor of Pianoforte in 1907 at the academy where he had been a student, established his position as a pianist of the first rank.

His compositions are numerically small. They consist chiefly of pianoforte music, chamber, and orchestral works. In addition he has written a few songs, a one-act opera, a ballet, "The Wood-cut Prince", and a pantomime "The Miraculous Mandarin".

As a pianist Bartok is now a firm favourite with English audiences, not to mention those vast unseen audiences who listen to his playing at the wireless cabinet end of entertainment.

In collaboration with Zoltan Kodaly, Bartok has collected and published much folk-music, and that he steeped himself in this form of composition is evident in his own works.

He is a creative artist, a law unto himself, and his work is the outcome of deliberate and reasoned intention.

His Second Pianoforte Concerto received its first performance in England in November 1933. Bartok himself was at the piano, and the performance was broadcast.

**HAROLD BAUER**, one of the greatest living pianists, was born on April 28th, 1873, at New Malden.

Bauer studied for some time under Paderewski (*q.v.*).

Mr. Bauer has toured extensively, and everywhere received a great welcome and the ovation which his brilliant talent deserves.

He has done a great amount of work in recording for the gramophone and Duo-Art pianoforte rolls.

As an executant of Beethoven's (*q.v.*) music, Mr. Bauer excels. He is one of the executive artists who

have received the Royal Philharmonic Society's Gold Medal.

**ARNOLD EDWARD TREVOR BAX** was born on November 8th, 1883.

He studied composition under Corder at the Royal Academy of Music. He is an excellent pianist and a distinguished composer.

He made his first public appearance as a composer in 1903. When he was twenty-five years of age he gave a recital of entirely his own works.

Most of Bax's music is such as the ordinary person can easily "digest", owing to the composer's extraordinary wealth of melodic invention.

Among his works are symphonies, sonatas, and songs. The symphonic poems, "November Woods" and "The Garden of Fand"; his violin sonatas; "Three Orchestral Pieces", first performed at the 1929 season Promenade Concerts in London; the "Symphonic Variations"; the "Fantasia Sonata", for viola and harp; the "Piano Sonata" in F sharp minor, a beautiful work, full of passion and romance; and the motet "Mater ora Filium" are some of his best known works.

His Sixth Symphony in C, which he dedicated to Adrian Boult, was composed in 1934 and given its first performance by the Royal Philharmonic Orchestra under Sir Hamilton Harty the following year.

He was awarded the Royal Philharmonic Society's Gold Medal in 1931.

**THOMAS BEECHAM**, of whom I can think of no better description than "the undauntable", is the son of the late Sir Joseph Beecham, Bt., and was born 29th April 1879. He succeeded his father as the second Baronet in 1916.

Sir Thomas Beecham's services to the art of music

are so widely known that, at the mere mention of his name, scores of instances of his fine work come into one's mind.

He was educated at Rossall, and Wadham College, Oxford.

Sir Thomas was a conductor in London when he was twenty-seven years of age. He was the founder of the New Symphony Orchestra (afterwards the Royal Albert Hall Orchestra). For many years he conducted the symphony concerts at the Queen's Hall, London, and also the concerts of old music which were given at the Wigmore Hall, London.

In 1911 Sir Thomas introduced the Russian Ballet to London, and but for his action the delight of those performances might not have been experienced by the thousands of people, or at least such performances would have been long delayed.

The performances of Handel's (*q.v.*) "Messiah", which Sir Thomas conducted at the Albert Hall, London, in 1927, and at the Crystal Palace, in 1928, when the Handel Festival Choir and Orchestra numbered 2,500, created something of a sensation.

Sir Thomas, in conjunction with Mr. Peter Warlock (*q.v.*), directed the Delius (*q.v.*) Festival in London in 1929.

As an operatic conductor and as a conductor of Delius music, Sir Thomas is without an equal. He has conducted the finest orchestras in nearly every country, and everywhere he goes he worthily upholds the high traditions of English music.

Sir Thomas married, in 1903, Utica, daughter of Dr. Charles S. Welles, of New York, a descendant of Governor Thomas Welles, one of the Puritan Fathers.

If anything critical is to be said of music, we very courteously allow Sir Thomas to say it; if anything adverse to our musical minds is to be said, again we

smile, and even cheer, Sir Thomas for saying it, for we know that deep down in his heart there is nothing more dear to him than the Englishman and his music.

**LUDWIG VAN BEETHOVEN**, one of the greatest musical composers, probably the greatest, the world has ever known, was born at Bonn on the 16th December, 1770. His father, Johann Beethoven, was a tenor singer to the Elector of Cologne, and a singing master at Bonn. Unfortunately he was a heavy drinker, and so the family were, more often than not, in very poor circumstances.

As a child, Beethoven showed remarkable musical ability. When he was four years old his father began to teach him the violin and the clavier. At nine years of age he received lessons from Pfeiffer, and later was taught the organ by Van der Eeden, and Neefe, the court organist at Bonn. During the latter's absence, Beethoven acted as his deputy.

His first compositions were made when he was ten years old, when he used the principles of Haydn (*q.v.*) and Mozart (*q.v.*).

In the winter of 1786 Beethoven visited Vienna and there made the acquaintance of Mozart, who, for a short time, gave him lessons. The first meeting of these geniuses is worthy of note. Beethoven played, but Mozart was not greatly impressed, as he thought the piece had been carefully prepared. Beethoven was annoyed, and asked Mozart to give him a subject upon which he would extemporize. Mozart did so, and Beethoven began to play, and whilst he was extemporizing, Mozart said to some of the people with whom he was, in an adjoining room, "Listen to that young man, he will some day make a noise in the world." Beethoven considered Mozart and Haydn the two greatest musicians. This visit to Vienna was cut short,

however, owing to the news of the serious illness of his mother. Beethoven returned to Bonn, only to see his mother die. His father died a few years later. At this time Beethoven was earning a precarious living as organist, teacher (a bad one, unfortunately, for he had not the temperament of a teacher), and by the publishing of an occasional work.

In 1792 Beethoven, feeling the need of wider experience, again visited Vienna. Here he rented a garret, hired a piano, bought a few necessities, and then sought Haydn, who was then the most highly honoured musician in the city. Haydn praised his composition, and gave him lessons, but Beethoven was not satisfied and decided to put himself under a severer teacher. He therefore studied under Schenk. He took counterpoint under Albrechtsberger, the violin under Schuppanzigh, quartet writing under Aloys Förster, and vocal composition with the Italian, Salieri. His studies in Vienna covered a period of about two years.

Beethoven was now approaching recognition. He gave concerts, and about this time published the first of his symphonies. He made the acquaintance of the Prince and Princess Lichnowsky, who granted him a pension of something like £60 a year, together with residence with them, but the formalities of their home proved very tiresome to a man of Beethoven's character. His famous piano sonata (Op. 53) was written about this time and dedicated to Count Waldstein, with whom Beethoven was acquainted, and who, together with the Breuning family, greatly influenced his musical career. Beethoven had already experienced ear trouble, but he kept the fact a closely guarded secret.

In 1806 he wrote his Third Symphony, and his only opera, "Fidelio", and his Violin Concerto was being played publicly. By this time his deafness had become acute. For years he had, to use his own words, "been

in a hopeless condition, aggravated by stupid doctors, deluded . . . by the hope of improvement, finally compelled to face the prospects of a lasting malady . . . troubled by an infirmity in that sense that should be more perfect in me than in others, a sense which once I possessed to the highest perfection".

In 1808 he was offered the post of *maître de chapelle* at Cassel with a salary of £300 a year, but he was persuaded to remain in Vienna, where a fund was opened to guarantee him a pension of £210 a year. On the death of Prince Lobkowitz, one of the subscribers to the fund, however, this pension was reduced to little more than £100 a year. Beethoven was therefore in financial difficulties, and contemplated a visit to England in order to counterbalance the loss. But that projected visit to this country never materialized. In the year of the Congress of Vienna Beethoven invited all the nobility, of which Vienna was full, to a concert which he gave, and about six thousand people attended, including the Empress of Russia, who gave him £100 towards his expenses, and the financial result of this entertainment was very satisfactory. Beethoven invested the money for the purpose of educating his nephew, the responsibility of which he foresaw would come to him. This boy was the son of his brother Karl. His other brother, Johann, became a wealthy man, and one day left his card, upon which was printed "Johann van Beethoven—Landowner", at Beethoven's lodgings. This was too much for Beethoven, therefore, a few days later, he left a card at his brother's house, upon which he had written "Ludwig van Beethoven—Brainowner". In 1815 he was honoured with the freedom of the city of Vienna.

Beethoven was now at the very height of his fame. People went to Vienna to see this great genius. Some would have been quite satisfied to have seen his house,

but where was it? He never lived in the same house more than about six months!

About 1822 Beethoven became completely deaf, and from that time practically all communication with him had to be made in writing. And this affliction, terrible to such a man as Beethoven, was no doubt the beginning of his breaking up.

Beethoven was a turbulent, unconventional man. He was a "law unto himself", a Bohemian and one of the plebeian crowd, and in his music there is ever present that "working-up" spirit which inevitably terminates in a great *sforzandi*. But he was wholly absorbed in his work. It was no uncommon thing to see him walking with great strides along the street, heedless of anyone's existence, and stopping occasionally to make a note of some tune which had occurred to him. He was scrupulously clean in himself, but he cared little for his appearance. His room was always in a state of upheaval and he was often badly dressed. During his roaming in the country he was once arrested as a tramp! And it was some time before the police could believe that he was the famous composer! Beethoven had many friends, but to retain his friendship one had to bear much.

Ferdinand Ries, a great friend of Beethoven's, has recorded the incident which occurred in an inn when Beethoven was about to have his midday meal. "The waiter brought him the wrong dish. Scarcely had Beethoven spoken a few words about the matter, which the waiter answered in a manner not altogether modest, when Beethoven seized the dish (it was a stew with plenty of gravy) and threw it at the waiter's head. The poor fellow had an armful of other dishes and could not help himself; the gravy ran down his face. He and Beethoven screamed and vituperated, while all the other people roared with laughter. Finally, Beethoven himself was overcome with the comicality of the situa-

tion, as the waiter who wanted to scold could not, because he was kept busy licking from his chops the gravy that ran down his face, making the most ridiculous grimaces the while." On another occasion he was improvising to a few friends. They were moved to great emotion, and when he had finished he laughed loudly. "You are fools!" he cried. Spohr (*q.v.*) has related the following story in his "Autobiography": "Upon my expressing my astonishment to Seyfried at this (Beethoven's method of conducting), he related to me a trag-i-comic circumstance that had occurred at Beethoven's last concert at the theatre 'an der Wien'. Beethoven was playing a new pianoforte concerto of his, and forgot at the first *tutti* that he was a solo player, and springing up began to direct in his usual way. At the first *sforzando* he threw out his arms so wide asunder, that he knocked both the lights of the piano upon the ground. The audience laughed, and Beethoven was so incensed at this disturbance that he made the orchestra cease playing and began anew. Seyfried, fearing that a repetition of the accident would occur at the same passage, bade two boys of the chorus place themselves on either side of Beethoven, and hold the lights in their hands. One of the boys innocently approached nearer, and was reading also the notes of the pianoforte part. When, therefore, the fatal *sforzando* came, he received from Beethoven's out-thrown right hand so smart a blow in the mouth that the poor boy let fall the light from terror. The other boy, more cautious, had followed with anxious eyes every motion of Beethoven, and by suddenly stooping at the eventful moment, he avoided a slap in the mouth. If the public were unable to restrain their laughter before, they could now much less, and broke out into a regular roar. Beethoven got into such a rage that at the first chords half a dozen strings broke. Every endeavour of the real lovers of

music to restore calm and attention was for the moment useless. The first *allegro* was therefore lost to the public. From that fatal evening Beethoven would not give another concert."

Beethoven loved Nature. He once said, "I love a tree more than a man." In the summer months he would roam the countryside all day long. On one occasion he wrote: "In the country every tree said to me, 'Holy, Holy'." The title-page of the Sixth Symphony (Pastoral) bears the words "Cheerful feelings awakened by arrival in the country". His famous Fifth Symphony, which opens with a four-note motif, often raised the query of the significance of this strong rhythmic opening. Beethoven, when asked the meaning, said: "Thus Fate knocks at the door".

Beethoven wrote symphonies, chamber music, concertos, sonatas, and a number of songs. Of his choral works, the oratorio "The Mount of Olives", the two Masses, and the choral symphony are well known.

Of his thirty-two sonatas, perhaps the best known are the beautiful "Moonlight", the "Pathetic", the "Pastoral", and the "Appassionata".

During his last illness Beethoven suffered a great deal. He was tapped for dropsy and remarked to the surgeon, "Professor, you seem to me like Moses striking the rock with his staff." His last days were painful. He sent for a priest and received the sacrament, although he had not practised the forms of religion for some years. For some time Beethoven lay unconscious, and expired at about six o'clock in the evening of the 26th March, 1827. A most violent thunderstorm broke over the city at the time Beethoven was breathing his last.

More than 20,000 people assembled to watch the funeral procession. Grillparzer, the poet, wrote the funeral oration, which ended, "He whom you mourn

stands from now onward among the great of all ages. Remember this hour and think—We were there when they buried him, and when he left us we wept."

Thus the mortal remains of the great Beethoven were committed to the grave.

**VINCENZO BELLINI**, a famous Italian operatic composer who, if he lacked dramatic power, possessed a great gift for composing delightful melodies, was born at Catania, Sicily, in 1801.

He studied music at the Conservatorio at Naples.

He produced his first opera of importance, "La Sonnambula", in 1831 and in the same year "Norma". Other notable works were "Il Pirata", and "I Puritani". "La Sonnambula" was an almost unequalled success when it was produced in London. Madame Maria Felicita Malibran, a celebrated operatic singer, played the part of Amina, the heroine, and this part was subsequently played by Madame Adelina Patti and Madame Albani, when they made their first appearances in England. The opera "Norma" was a great favourite with Chopin (*q.v.*) and was first performed in London in 1831. The curiosity of the younger members of the opera-going public was roused in 1929 by "Norma" being revived at Covent Garden, for it was thirty years ago since it was performed in London. "Romeo and Juliet" and "Les Puritans" were other operas by Bellini.

Contemporary composers were not backward with criticisms, and of "Romeo and Juliet", which he heard in Florence, Berlioz (*q.v.*), contributing to one of the journals, wrote: ". . . by a charlatan called Bellini. Heavens! to think the shade of Shakespeare did not come and crush this ant. The opera is loud, ridiculous and inadequate." Yet later some of Bellini's airs were included in Berlioz's concerts!

But, whatever criticism be brought against Bellini's compositions, it must not be forgotten that they were all the work of a young man, for he only lived to be thirty-four years of age.

Bellini died 24th September, 1835.

**GEORGE BENDA**, the distinguished Lutheran pianist and composer, was born in 1722.

Benda's ability as a musical director must have been remarkable, for at the age of eighteen years he was musical director at Berlin. Eight years later he held a similar position at Gotha, and in 1778 at Hamburg.

"Medea"\*\* by Benda, was first performed in Mannheim in 1776. "Ariadne in Naxos"\*\* was another of his excellent works which gained a very high reputation. It was after Mozart (*q.v.*) had heard Benda's "Ariadne in Naxos" and "Medea" that he was anxious to employ, as he wrote in a letter to his father, the "new truths and fresh modes of expression in his art".

Benda died in 1795.

**JULIUS BENEDICT** was born at Stuttgart 27th November, 1804. He was a pupil of Hummel (*q.v.*) and Weber (*q.v.*) and was a great favourite of them both.

In 1824 he was a musical director at Vienna, and two years later he held a similar appointment at Naples.

Benedict made his first appearance in England in 1835. He was conductor at Covent Garden and Drury Lane Theatres, at many of the popular concerts then being given, and also musical festivals.

When the celebrated Jenny Lind made her tour through America in 1850-1, Benedict acted as her concert director.

\*\*"Medea" and "Ariadne in Naxos" were melodramas, and probably the first of this form of composition.

Benedict's compositions were mainly oratorios, cantatas, and operas. His oratorios, "St. Cecilia" and "St. Peter", were written in 1867 and 1870, respectively. His chief cantatas were "Undine" (1860) and "Graziella" (1882). The opera, "The Gipsy's Warning", was produced in 1838 and then followed "The Brides of Venice" (1844), "The Crusaders" (1846), and last, yet probably the most popular, "The Lily of Killarney". In this last opera is the beautiful duet "The Moon Has Raised Her Lamp Above", which is still very popular. "I mourn as a dove" and "Rage, thou angry storm" are well-known songs by Benedict.

Benedict's charming personality endeared him to all over whom he conducted, whether it be choir or orchestra.

In 1871 the honour of knighthood was bestowed upon him by Queen Victoria.

Sir Julius died 5th June, 1885, when eighty-one years of age.

**ARTHUR BENJAMIN**, the Australian born musician, is as well known as a concert pianist as a composer.

One of his earliest compositions to attract attention, and much comment, was his "Pastoral Fantasy". It was awarded publication by the Carnegie Trustees. Then followed his one-act opera, "The Devil Take Her", which was first produced at the Royal College of Music under Sir Thomas Beecham. It was later put into the repertory of the "Old Vic" and proved a great success.

His Violin Concerto, which he "dedicated with great admiration to William Walton", was given its first performance at a B.B.C. concert in 1933. In it Mr. Benjamin has not only shown his talent in writing a solo part of virtuoso difficulty, but has displayed also his skill in orchestral texture.

In 1935 he wrote another one-act opera, "Prima Donna".

**WILLIAM STERNDALE-BENNETT**, the greatest English musical composer of the nineteenth century, was born 13th April, 1816. As a composer of orchestral and choral works Bennett stood pre-eminent.

He was a student at the Royal Academy of Music in London (his first concerto was performed at an Academy concert), and later at the Leipzig Conservatorium. For many years he was a professor at Cambridge University, and in 1866 he was appointed Principal of the Royal Academy of Music.

Bennett was a composer of great versatility, and his works are both graceful and beautiful. His overtures to "The Tempest" and "The Merry Wives of Windsor" are notable, and of his choral works "The May Queen"; "The Maid of Orleans"; "Cast thy Bread upon the Waters"; "The Gentle Zephyr"; and "The Woman of Samaria" are well known. Bennett wrote a good deal of music for the pianoforte, and also a number of technical works.

In 1871 Queen Victoria conferred the honour of knighthood upon him.

Sir William Sterndale-Bennett, who has been described as "the pride of English music", died 1st February, 1875.

**ALBAN BERG**, the Austrian composer, was born at Vienna 9th February, 1885.

He studied under Arnold Schonberg (*q.v.*) and was one of his most distinguished pupils.

The greater part of his musical life was spent during very troublous times in Austria. To add to his misfortune, he was an innovator, his music had a vagueness

and elusiveness which at first captured only a small æsthetic circle. And last, but not least, he was a Jew; which meant since the suppression of Socialism in Austria, and the advent of the Nazi regime in Germany, little, if any, of his music has been heard in those two great musical countries. In England much has been done to familiarize his music by the B.B.C.

His works, small numerically, but important, included the operas "Wozzeck" and "Lulu". The former had an extraordinary vogue in Germany up to 1933, and its success spread over nearly every continental country. It was produced at Covent Garden in 1935. "Lulu" was the last of his works, and symphonic excerpts have been heard in England, but whether the opera will ever be performed in its entirety remains to be seen.

Another of his compositions which has become fairly well known is the "Lyric suit for String Quartet".

He died in Vienna 24th December, 1935.

**HECTOR BERLIOZ**, the famous French musical composer, was born 11th December, 1803. He was the son of a doctor.

He studied at the Conservatoire in Paris and later in Italy. He won the Prix de Rome in 1830 with his composition "Mort de Sardanapale". In 1832 he returned to Paris and then set out on a concert tour of Europe. By this tour his reputation as a composer and musician of the highest rank was firmly established.

In 1833 Berlioz married the famous Shakespearean actress, Henrietta Smithson, but he deserted her in favour of a singer, and she died in Paris in very poor circumstances.

Berlioz was a conductor of extraordinary ability, and he possessed a great command of orchestration, especially in novel musical combinations and effects. Of

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his many books, "Traité d'instrumentation" is a standard work.

The symphonies of Berlioz are perhaps the best known of his works. His "La Damnation de Faust" was written in 1846, prior to which he had composed his "Symphonie Fantastique" and "Roméo et Juliette". Of his operas, "Benvenuto Cellini"; "Béatrice et Bénédict"; and "Les Troyens", wherein are "The Royal Hunt" and "The Storm in the Forest", are best known. The overtures "King Lear" and "Le Carnaval Romain" were very popular.

"Benvenuto Cellini" was a complete failure when it was produced in Paris, and also when it was first performed in London, although Berlioz himself conducted. Applause was only given to the overture, whereupon Berlioz said, "It (the overture) had a rather extravagant success, whilst everything else during the evening was hissed with a unanimity and an energy that in themselves were much to be admired." And we still hear the overture to this opera occasionally.

Berlioz was a peculiar man, and when Mendelssohn (*q.v.*) and he were at Leipzig on one occasion, Mendelssohn was always having to smooth someone's feelings which Berlioz's strange manner so disturbed. When they parted, Berlioz wanted to exchange bâtons, like "ancient warriors exchanged their armour", he said. Mendelssohn's bâton was a thin light stick of whale-bone, covered with white leather. Berlioz used an enormous piece of lime tree covered with bark! And this he sent to Mendelssohn with an accompanying letter, which read: "To the Great Chief, Mendelssohn: Great Chief! We have promised to exchange tomahawks. Mine is a rough one—yours is plain. Only squaws and palefaces are fond of ornate weapons. Be my brother! and when the Great Spirit shall have sent us to hunt in

the land of souls, may our warriors hang up their tomahawks at the door of the Council Chamber."

Controversy has arisen, and I suppose will continue for some time yet, as to the merits and shortcomings of Berlioz's music, but the fact remains he occupies a place of no small importance in the history of music.

Hector Berlioz died 9th March, 1869.

**ANTHONY BERNARD**, a Londoner bred and born, 1891, after his student days was undecided for his career between the claims of the pianoforte, the organ, composing, and conducting. He excelled at each. For some time he was organist at Birmingham Oratory. He is an accomplished pianist. He has composed a good deal. Yet much gratitude is due to him for the conducting which finally claimed him.

Much of what might be termed "out-of-the-way" music which has been heard here and abroad in recent years is due to Mr. Bernard's discovery. He first introduced the Brazilian composer's, Villa-Lobos, works in England. The London Chamber Orchestra which he organized and conducts has rendered a great deal of this little known music. With this orchestra, and by these works, he made an extraordinarily successful tour of Spain some years ago.

Mr. Bernard's first appearance at the conductor's desk was at the Kingsway Theatre, London, in 1916, when he directed Elgar's (*q.v.*) charming music for "The Starlight Express".

He has toured extensively, and conducted the Colonne Orchestra in Paris, and the Dutch Chamber Orchestra at the Hague.

**GERALD HUGH TYRWHITT-WILSON**, the 9th Baron BERNERS, who is the son of Captain Hugh

Tyrwhitt, C.S.I., C.V.O., R.N., and nephew of the 8th Baron Berners, was born on 18th September, 1883. Lord Berners succeeded to the Barony in 1918.

He was educated at Eton. From 1909 to 1920 he was an honorary attaché in the Diplomatic Service.

Among Lord Berners' best known works are the "Valses Bourgeoises", the "Fantasie Espagnole", "Fugue", and the "Triumph of Neptune", from which the Intermezzo and Hornpipe have been arranged as pianoforte solos, and a fantastic ballet "Luna Park".

Lord Berners is one of the best known English musicians, a distinguished painter, and witty writer.

**WILLIAM THOMAS BEST** was born at Carlisle in 1826, and became one of the most famous organists of the nineteenth century.

As a boy of fourteen years of age he held his first appointment as organist, and subsequently he held similar positions in London and Liverpool. Best was organist at St. George's Hall, Liverpool, for many years.

Best devoted a great deal of his attention to the works of J. S. Bach (*q.v.*), and probably did more than any other musician of his day to familiarize the public with these organ works.

He composed a "Te Deum" and made many arrangements for the organ. Indeed, Best appears to have given his whole attention to the organ and its works. He wrote many very important educational books, notably "The Modern School for the Organ" (1853) and "The Art of Organ Playing" (1870).

Best died, in 1897, at the age of seventy-one years.

**ALEXANDRE CESAR LEOPOLD BIZET** (he was always called Georges), was the son of a professor of

singing, and was born 25th October, 1838, at Bougival, near Paris.

Bizet studied at the Conservatoire in Paris under Halévy (*q.v.*), the French operatic composer, and when he was fourteen years old he won the first prize for pianoforte playing. Three years later he obtained prizes for organ playing and composition, and when he was nineteen he gained the *Prix de Rome*. In Italy he studied composition. Prior to this, however, he had composed a few operettas, and it was in Rome that he wrote the suite "Rome".

In 1860 Bizet returned to Paris, and three years later produced "Les Pêcheurs de Perles". "La Jolie Fille de Perth", an opera based upon Sir Walter Scott's famous novel, was produced in 1867, at the Théâtre Lyrique. In 1872 he brought out "Djamileh", which met with little success, but his music to Daudet's play "L'Arlésienne", which was written in the same year, was well received.

Bizet, who was now thirty-four years of age, had gained a great reputation, but his masterpiece was yet to come. But come it did, three years later, by the production of the world-famous opera "Carmen" at the Opéra Comique in Paris. Very soon afterwards "Carmen" was performed in Berlin, Brussels, and Vienna, but it was not until 1878 that it was produced in London, where it was an enormous success. And to-day, though half a century has passed, I doubt whether any opera is more popular.

So long as opera remains as a form of entertainment, so it seems inevitable that "Carmen" must retain its popularity. And so long as "Carmen" is performed, so the name of Bizet must be remembered.

In 1935 his one and only symphony was given its first performance in London by the London Symphony Orchestra under Sir Hamilton Harty.

Georges Bizet died 3rd June, 1875, three months after the production of "Carmen" in Paris, when in his thirty-seventh year.

**ARTHUR BLISS** was born at London, on 2nd August, 1891. He was educated at Rugby, and Pembroke College, Cambridge.

Bliss obtained the degree of Mus. Bac. in 1913. He has distinguished himself as a composer. His works include orchestral compositions and chamber music. The chamber suite, "Conversations", for violin, viola, violoncello, flute, and oboe, is very humorous and typical of the composer's ready wit, but it is also music of a high degree. This composition was performed at the concert of English Contemporary Music at Prague, in 1927, and by many it is considered one of his best works.

Some of the best known works by Bliss are "Morning Heroes", a choral symphony; "Introduction and Allegro"; "Hymn of Apollo"; the "Colour Symphony"; the "Purcell Suite" (overture, air, sarabande, minuet, and hornpipe), which was well received when played by the Orchestre Symphonique de Paris, under Ansermet; "Mélée Fantasque for Orchestra"; the "Concerto for Two Pianos", first performed at the 1929 season of Promenade Concerts in London, when Ethel Bartlett and Rae Robertson were the pianists; and "Music for Strings", first performed at a B.B.C. concert, 1935.

Mr. Bliss served throughout the Great War in the Army; he was wounded on the Somme in 1916, and gassed at Cambrai in 1918, and was mentioned in dispatches.

For some years Mr. Bliss lived in Santa Barbara, California.

The administrative and general direction of the

Music Department of the British Broadcasting Corporation is under his charge.

**ERNEST BLOCH**, composer and conductor, was born in Geneva. He is of Jewish descent.

He is not so well known in England as America, where for some years he was director of the Cleveland Institute, and his works are frequently performed at the American concerts.

His "Israel" Symphony, performed for the first time in England in 1928, provided one of the most interesting and distinctive of the year's novelties. His Epic Rhapsody "America", with the libretto by Walt Whitman, had the distinction of being produced by no fewer than five different orchestras simultaneously. The range was from Boston via Chicago to San Francisco.

Though he probably belongs to no particular school of musical thought, his compositions have a rhapsodic rather than symphonic form, and his orchestration glows with a combination of colour and originality.

As a conductor Bloch aspires to perfection, rehearsals are, therefore, a strenuous business.

**LUIGI BOCCHERINI**, the great Italian composer and violoncellist, was born at Lucca 19th February, 1743.

Boccherini studied in Rome, and when twenty-five years of age was appointed the court composer at Madrid, and the greater part of his life was spent in Spain.

Over 350 works were composed by this master, but a good number were never published. He wrote chamber music mainly, notably quartets, quintets, and trios. His celebrated "Minuet" for strings, and also his "Minuet and Trio" for pianoforte, are well known.

A "Stabat Mater" was the only one of his vocal works to be published.

Boccherini's compositions are still recognized as almost standard works for stringed instruments, and are greatly appreciated as concert items. They are marked by originality, melodiousness, and dignity of style.

Luigi Boccherini died 28th May, 1805, at the age of sixty-two years.

**FRANCOIS ADRIEN BOIELDIEU**, the great French master of comic opera, was born at Rouen 16th December, 1775.

He studied music in Paris, and was a pupil of Cherubini (*q.v.*). For some time he was a professor at the Conservatoire where he himself had received instruction.

One of the most popular of his operas is "Le Calife de Bagdad", which he produced in 1799. The overture to this opera is well known and a very popular item in any programme. His "Jean de Paris" was first performed in 1812, and "La Dame Blanche" thirteen years later, but the latter-named opera is, I believe, to this day occasionally performed in Paris. "Le Chaperon Rouge" was another opera by Boieldieu.

Boieldieu was a man who possessed great gifts. He composed most charming melodies, and with his power of instrumentation he produced work full of grace and beauty.

Boieldieu died, in 1834, at the age of fifty-nine.

**ALEXANDER PORFIRIEVITCH BORODIN**, one of the supreme Russian composers, was born at St. Petersburg 12th November, 1834.

Among his many works were symphonies, pianoforte pieces, chamber music, and the opera "Prince Igor"

which he left unfinished. It was completed by Rimsky-Korsakov (*q.v.*) during the summer following Borodin's death. The opera was first produced, three years later, at the Imperial Opera House, St. Petersburg, 23rd October, 1890.

His chamber music is particularly beautiful, possessing a certain charm and fascination, and portraying well his character and temperament. It is essentially Russian, sincere, and the creation of a master mind. His Quartet in A, and Quartet in D major, are well known.

If symphonies can really be classed among music which is popular, then Borodin's Second Symphony in B minor must certainly be there. A magnificent work which, once more thanks to the gramophone, is brought within reach of the home musician, played by the London Symphony Orchestra under that great conductor Albert Coates.

Borodin died 28th February, 1887.

His "symphonic sketch", "In the Steppes of Central Asia", was composed as a musical background to an historical *tableaux vivants* which was shown during the silver jubilee celebrations of the Tsar of Russia in 1880.

**ALEXANDER BOROVSKY**, one of the most distinguished of the world's pianists, was born at Riga, and is of Lettish nationality.

Having studied for a time with Essipoff he came under the famous Leschetizky's instruction.

Admirer and staunch friend of Scriabin, he makes masterly interpretations of that composer's works.

His wonderful technique and mental vitality makes his rendering of the works of Bach and Chopin the most magnificent exhibitions of pianoforte playing. He accomplishes with apparent ease things that are almost superhuman. He performs the rare feat of giving his

personal interpretation of a composition without giving the impression of intrusion.

**RUTLAND BOUGHTON**, the English composer, was born in 1878. He was educated at Aylesbury Endowed School, and studied at the Royal College of Music.

His opera "The Immortal Hour" was an amazing success, and other popular works of his are "Bethlehem" (adapted from the Coventry Nativity Play) and "The Round Table", music dramas; "Snow-White", an opera ballet; "The Moon Maiden", a choral ballet; and the Sonata for Violin and Pianoforte.

His opera, or choral drama, "The Ever Young", of which he also wrote the libretti, was first produced at Bath in 1935.

He was a Professor at the Midland Institute of Music at Birmingham from 1904 till 1911. In 1914 he founded the Glastonbury Festival School of Music Drama, of which he is the Director. It was at Glastonbury, in 1924, that his opera "The Queen of Cornwall" was first produced.

If it be said of Mr. Boughton that he is a musician with original ideas, which is true, it should be added that such ideas as he expresses them leaves one with a feeling of perfect enjoyment.

**ADRIAN CEDRIC BOULT** was born on April 8th, 1889, at Chester. He was educated at Westminster School, and Oxford. He studied music at the Leipzig Conservatorium (orchestral conducting under Nikisch), and is to-day one of the foremost English conductors.

For some time Boult conducted the Birmingham City Orchestra. In 1910 he was President of the Oxford University Musical Club. He has conducted all the prin-

cipal orchestras in England and many on the Continent, including those at Vienna, Munich, Prague, and Barcelona, where he introduced important works by British composers. In 1922, when Mr. Robert Mayer began his orchestral concerts for children, Mr. Boult conducted them and acted as mentor to the children. He was very happy in explaining the different instruments and the music to the little ones, and now we must await the result of this early mass tuition of the works of such composers as Bach (*q.v.*), Beethoven (*q.v.*), Wagner (*q.v.*), and many others. Mr. Boult was succeeded in this position in 1928 by Dr. Malcolm Sargent (*q.v.*).

Mr. Boult was appointed Musical Director to the British Broadcasting Corporation on 1st January, 1930, and has developed the symphony orchestra to one of the finest in the world.

**YORK BOWEN** was born on February 22nd, 1884, at Crouch Hill, London.

He played a concerto with orchestra when he was eight.

Bowen studied at the Royal Academy of Music, and is now a Fellow of, and a Professor at, the Academy. In his student days Mr. Bowen won two scholarships for the pianoforte and many prizes for composition.

Of Mr. Bowen's compositions, those for the pianoforte and chamber music are perhaps the best known. His works include symphonies; suites for the pianoforte; sonatas for viola and piano; concertos for violin, viola, violoncello, and piano; and chamber music.

Mr. Bowen married, in 1912, Sylvia, daughter of the Rev. J. P. Dalton, Rector of Creech St. Michael, Somerset.

During the Great War (1914-18) Mr. Bowen served with the Scots Guards. He was a horn and viola player in the band.

**JOHN DYKES BOWER**, the distinguished organist, was born 13th August, 1905.

He is a member of a well-known Gloucestershire family. From Cheltenham he went up to Corpus Christi College, Cambridge, with an Organ Scholarship, and was also John Stewart of Rannoch Scholar in Sacred Music.

He is a Fellow of Corpus Christi College, M.A. and Mus. Bac. (Cantab.), and Lecturer in Music at Durham University. In 1936 he succeeded Dr. Stanley Marchant (Principal of the Royal Academy of Music) as organist of St. Paul's.

He has held the post of organist in both Truro and Durham cathedrals, and at New College, Oxford. He was appointed at Truro when only twenty-one.

**WILLIAM BOYCE'S** greatest contribution to music was his part in the publication of "English Cathedral Music" (1760).

Born in London, 7th February, 1710, he studied under Dr. Maurice Greene (*q.v.*), organist at the Chapel Royal. At an early age his gift and skill in musical composition were recognized, and when he was twenty-six he was appointed composer to the Chapel Royal. Three years after the death of Dr. Greene, Boyce was appointed organist there.

"English Cathedral Music", the joint work of master and pupil, Greene and Boyce, is important, for it is the earliest collection of sixteenth and seventeenth-century church music in score. In 1849 it was reprinted with many additions.

He was Master of the King's Musick.

As the composer of church music of two centuries ago it may be questioned as to whether Boyce should be given a place in a collection of biographical notes of this kind, but as the composer of eight symphonies,

which were edited by Constant Lambert (*q.v.*) in 1924, and the ever rousing and patriotic song "Hearts of Oak", all doubts are dispelled.

He died 7th February, 1779.

**JOHANNES BRAHMS**, the eminent composer and pianist, was born 7th May, 1833, at Hamburg. He has been described as the last of the classicists, by which is meant, probably, that he was the last composer of repute to carry on the traditions of the great German school. Brahms was a man of great natural gifts, and although he lived in the age which saw the advent and achievements of such musical geniuses as Chopin (*q.v.*), Liszt (*q.v.*), Schumann (*q.v.*), and Wagner (*q.v.*), he really thought the cloak of Beethoven (*q.v.*) had fallen upon his shoulders. However, he well maintained the classical tradition.

Brahms' musical education was begun by his father and continued by Marxsen of Altona. He first appeared in public as a pianist. He began the study of composition at an early age, and his Opus 1 appeared in December 1853. Having settled in Vienna in 1861, where he spent the greater part of his life, Brahms consecrated his energies to composition, and when his productions became known he was acknowledged as one of the greatest composers of his time. He developed his ideas with a serious purpose and high aim. He precluded all pandering to mere ear-pleasing devices, and the excellence of his compositions is proved best to the cultured musician. It has been said, and very truly, that Brahms music appeals more to the musician than to the multitude. Some people consider Brahms cold and dull, others appreciate his works almost without measure. His music is a combination of poetry with great breadth of conception, a strong rhythmic vitality, and it does attract the thoughtful and trained musician.

Brahms wrote for nearly every branch of the art except the dramatic. He wrote symphonies, overtures, rhapsodies, sonatas, concertos, and choral-orchestral works, besides shorter pieces, such as intermezzi, capriccios, his Hungarian dances, and sets of waltzes.

The Hungarian Dances, which no doubt were the outcome of inspiration obtained during his long residence in Vienna, are meritorious works and are pre-eminent among his most popular compositions. Numbers one, five, and six are great favourites. Originally they were written in duet form, and a publisher in Budapest, to whom Brahms offered them for a small sum, declined the bargain until he had heard them in public. The first public performance of them was a failure. The publisher refused to take them, to his subsequent sorrow, for, as is well known, eventually they became extraordinarily popular. These compositions are based on national dance tunes played by the gipsies throughout Hungary, and the chief characteristics of their performance lie in the vivacity with which their fascinating melodies are played.

Brahms' chamber music ranks very high. His "Deutsches Requiem", Op. 45, and the "Song of Destiny" are well-known choral works. His position as a song-writer is one of unique distinction. "Fadless Love" (Op. 3, No. 1), "Cradle Song", and "The Sandman" (Op. 49, No. 4) are among his well-known songs. The violin concerto in D, which was written for Joachim (*q.v.*), is one of outstanding merit, as is also his double concerto for violin and violoncello, which Joachim and Hausmann used to play.

Brahms died 3rd April, 1897.

**ALFRED HERBERT BREWER**, the distinguished organist, was born at Gloucester on 21st June, 1865. He was educated at Exeter College, Oxford.

Brewer studied under Dr. C. H. Lloyd, organist of Gloucester Cathedral. His earliest appointment as organist was, when he was sixteen years of age, at St. Catharine's Church, Gloucester. He was subsequently organist at Oxford, Bristol, and Coventry. When only thirty-one years of age, Brewer became the organist and Master of Choristers at Gloucester Cathedral. He held the position until his death, and for a period of thirty-two years. He conducted the Three Choirs Festivals held at Gloucester, and for some time the Bristol Choral Society.

King George V conferred the honour of knighthood upon Brewer in 1926. He was a Mus. Doc. (Cantuar.), a Mus. Bac. (Dublin), and a Fellow of the Royal College of Organists. Sir Herbert was the High Sheriff, City of Gloucester, 1922-3.

Among his compositions are "Dedication Ode"; "The Holy Innocents"; "Three Elizabethan Pastorals"; "England, my England"; "Miller's Green"; "A Sprig of Shamrock"; "Sir Patrick Spens"; the motet "God Within", the last and one of his greatest works; the anthem "Let the people praise Thee"; and the songs "When all the world is young", "On wings of delight", and "The Fairy Pipers".

Sir Herbert Brewer's great work in Gloucester will long be remembered. At the Three Choirs Festival held in Gloucester in 1928, an unaccompanied anthem composed by his predecessor, Mr. C. Lee Williams, and entitled "Thou wilt keep him in Perfect Peace", was sung by the Gloucester singers in memory of Sir Herbert Brewer. Sir Herbert was loved by everyone, and the simple anthem mentioned above, sung with such sincerity as it was on that occasion, was most impressive, and a great tribute from the city for which he had done so much.

Sir Herbert died at Gloucester, in March 1928.

**FRANK BRIDGE**, who as composer, conductor, and viola player is almost equally distinguished, was born on 26th February, 1879, at Brighton, Sussex.

Bridge studied at the Royal College of Music, and for four years was under Sir Charles Villiers Stanford (*q.v.*).

His first engagement was as violinist in the Grimson Quartet, and later he played the viola in the Joachim Quartet. He conducted the opera at the Savoy Theatre in 1910 and 1911.

Among his best known works are "Isabella"; the "Dance Rhapsody"; the orchestral suite, "The Sea", which won a Carnegie Award; the "Dance Poem"; the "Phantasie" in F minor and major; "Allegretto Grazioso"; "Sally in our Alley" and "Cherry Ripe", both compositions for string quartet; "Impression"; "String Quartet" in E minor, which secured him a *mention d'honneur* in the international competition at Bologna in 1906; and the songs "Love went A-Riding" and "E'en as a lovely flower".

In 1929 Mr. Bridge was awarded the Cobbett Gold Medal for services in connection with chamber music, by the Worshipful Company of Musicians.

**JOHN FREDERICK BRIDGE**, whose name will long remain in the memory of all lovers of organ and sacred music, was born 5th December, 1844, at Oldbury, Worcestershire.

Bridge studied under Sir John Goss (*q.v.*). He joined the choir of Rochester Cathedral when he was six years old and remained a chorister until he was fifteen. Six years later he was appointed the assistant organist. His next appointment was at Trinity Church, Windsor, where he was organist for four years, and from Windsor he went to Manchester to be organist at the Cathedral.

In 1875 Bridge was appointed organist of Westminster Abbey, a position he held until 1918, a period of forty-three years. He was Emeritus organist in 1919.

Bridge was a professor of harmony at the Royal College of Music for many years. From 1890 he was Gresham Professor of Music. He conducted the Royal Choral Society from 1896 to 1921, and was King Edward professor at the University of London from 1902.

Many musical educational books were written by Frederick Bridge, notably "Counterpoint" (1877), "Musical Gestures" (1894), and "Rudiments of Rhyme" (1896).

His principal choral works were "Mount Moriah" (1874), "Boadicea" (1882), "Rock of Ages" (1886), and "The Inchcape Rock" (1891).

Queen Victoria conferred the honour of knighthood upon Bridge in 1897, and in 1911 he was created a Commander of the Royal Victorian Order.

Sir Frederick was one of the most eminent organists of the nineteenth century, and everything connected with organ music and concerning organists' welfare always received his sympathetic attention. He was extraordinarily witty. I remember hearing him make an appeal for support for the Organists' Benevolent League—a body which he was instrumental in founding—at a recital given by Mr. Allan Brown, F.R.C.O., at the City Temple. After giving details of the aims and work of the League, Sir Frederick said: "There is to be a silver collection presently. Don't put pennies on the plate. I don't think it is reverential. I am going to play the organ presently. I don't play much now, and am getting decrepit, but I am willing to do anything for a good cause. I am going to strike a note for you. I happened to mention to a friend last night that

I was going to speak at the City Temple, and he said he would give me a ten-shilling note for the collection. That is the note I am going to strike, and I am going to put it on the plate. I am very glad we are having the collection before I play the organ."

Sir Frederick married three times: first, in 1872, Constance E. Moore, who died in 1879; second, in 1883, Helen M. F. Amphlett, who died in 1906; and third, in 1914, Marjory Wedgewood Wood.

Sir Frederick Bridge died on the 18th March, 1924, at the age of eighty years.

**BENJAMIN BRITTON**, one of the most brilliant of really "young" British composers, was born in 1913 at Lowestoft.

He studied under Frank Bridge (*q.v.*) and John Ireland (*q.v.*), and when he was nineteen composed his "Sinfonietta", a work for five string and five wind solo instruments, in three movements, which clearly showed Mr. Britten, though young, knew his job. Then followed his choral variations—"A Boy Was Born".

In 1935 he wrote a "Simple Symphony", and the material of the work is based on compositions which he made when he was twelve years of age.

His "Suite for Violin and Piano" was one of the English works chosen for performance at the International Festival at Barcelona in 1936. His "Three Divertimenti" is for string quartets.

**MAX BRUCH**, the distinguished German violinist, composer, and conductor, was born 6th January, 1838, at Cologne.

When he was twenty-seven years of age Bruch was appointed director of the Musical Institution at Koblenz.

At Bonn, where he lived for some years, he devoted himself almost entirely to composition. In 1878 he made his first appearance in England, and two years later he succeeded Sir Julius Benedict (*q.v.*) as conductor of the Liverpool Philharmonic Choir. This position he held until 1882, when he returned to Germany.

Bruch wrote two operas, "Lorelei" and "Hermione", and also the music to Schiller's "Jungfrau von Orleans". His compositions for choir and orchestra were very popular. Of these "Schon Ellen"; "Arminius"; "Normannenzug"; and "Thermopylä" were great favourites. Bruch also wrote a number of secular and religious pieces, violin concertos, and symphonies.

Bruch died on 2nd October, 1920, at Friedenau.

**ANTON BRUCKNER**, the Austrian composer and organist, was born at Ansfelden in 1824.

He was appointed organist of the Imperial Chapel at Vienna in 1868. Later he became a professor at the Conservatorium, and in 1875 lecturer on music at the University.

Of his compositions, among the religious works, his two masses and a Te Deum are well known.

He wrote nine symphonies in which can be traced a Wagnerian influence. Sir Donald Tovey (*q.v.*) has said: "If you want Wagnerian concert-music . . . why not try Bruckner?" But although he is musically a giant his works are blandish and childlike and far more innocent than those of Wagner. His music is beautifully natural, and to those who are content to take their music leisurely, Bruckner must be their ideal composer.

His music is not particularly well known in England although many attempts have been made by emi-

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inent conductors to interest London audiences in his works.

He died in 1896.

**HANS GUIDO VON BÜLOW**, who was born at Dresden in 1830, was a German pianist and conductor of great eminence. As a child he was very delicate and unhappy in his home surroundings. It was greatly against the wish of his family that Bülow chose music as a profession, and probably much was due to the persuasion of Wagner (*q.v.*) and Liszt (*q.v.*), which eased the way for him to achieve his object. He studied under Wagner, whose theories he adopted, but his training was completed by Liszt.

His first appointment was at Zurich in 1850. For nine years (1855-64) he was the principal pianoforte professor at the Stern Conservatorium, Berlin. In 1864, whilst conductor of the Royal Opera, and director of the Conservatorium at Munich, Bülow gave many performances solely of Wagner's works. In 1869 and thereafter he held many appointments as conductor in Germany and Russia.

Bülow's domestic life was far from happy. He married Cosima, the daughter of Liszt, whom, after an intrigue with Wagner, he divorced in 1869. Yet Bülow was a lovable man, with a high sense of duty. He rarely spoke of Cosima after his divorce. He let the past be. "We must not stir up the past," he said, "it is far better to utilize the time for new work." And though he had lost his wife to Wagner, he toured Germany giving pianoforte recitals in order to raise funds for the building of Wagner's Theatre at Bayreuth.

As a pianist, Bülow excelled in the interpretation of all the principal classics. He was a great conductor; so remarkable was his memory, he was one of the first—if

not the first—to conduct without a score. It is said that he knew by heart every composition of Bach, Liszt, Chopin, Beethoven, Schumann, and Brahms.

Bülow died in 1894, at the age of sixty-four years.

**OLE BORNEMANN BULL** (Ole Bull, as he was called), the great Norwegian violin virtuoso, was born at Bergen 5th February, 1810.

To a very great extent Ole Bull was self-taught. Having heard the great Paganini (*q.v.*), he very soon adopted his style of playing.

Bull played in almost every country and met with remarkable success, especially in America, where he lived for some years; and it is said that he was paid as much as one hundred pounds a night for his performances there. He nearly always played his own compositions, and by his wonderful personality and vivacious playing he roused his listeners to great enthusiasm.

Two of his most notable works are the "Saterjentens Sontag" and his "Nocturne" in D major, Op. 2.

It is as a distinguished violinist, rather than a composer, that Ole Bull will be remembered.

He died 17th August, 1880.

**ADOLF BUSCH** was born at Siegen in 1891. Son of Wilhelm Busch, a famous violin-maker of Westphalia, he received his first instruction from his father.

When he was eleven he became a student at the Cologne Conservatoire under Willy Hess (*q.v.*). His playing at that early age attracted considerable attention.

For six years, 1912–18, Busch was the leader of the Konzertverein Orchestra in Vienna, and relinquished the position on being appointed Principal Professor of the Violin at the Hochschule, Berlin.

In 1919 he formed his own string quartet, and it is as the leader of this fine combination, as well as a soloist, that Busch is so well known. In his many tours of Europe the concerts given by his quartet have become some of the most popular events in the music world.

To English audiences at least he is perhaps best known for his Bach recitals. Bach's Sonata for Violin and Piano in G major, which he has recorded with the Austrian pianist Rudolf Serkin, is one of the finest performances of a great work.

**ALAN BUSH** was born in London in 1900. His first music lessons were taken from the late W. W. Starmer, the authority on bells.

In 1918 he entered the Royal Academy of Music, London, and studied composition under Frederick Corder, and pianoforte under Tobias Mathay and Lily West. Leaving the Academy in 1922, he had further lessons on the piano from Mabel Lander, Benno Moisiewitch (*q.v.*), and Artur Schnabel (*q.v.*), and became a pupil of John Ireland (*q.v.*), for composition, until 1927.

His principal works are chamber music, and include: a Fantasy for Violin and Piano, commissioned by W. W. Cobbett in 1923; a String Quartet in A minor, published by the Carnegie Trustees in 1924; Five Pieces for Clarinet, Horn, and Strings, dedicated to John Ireland, 1926; and a Prelude and Fugue in A minor for Piano. His "Dialectic" for string quartet was included in the programmes of the International Festival at Prague in 1935.

Of his orchestral works the Symphonic Impression in B flat, and the Dance Overture, have been well received. The composer himself conducted the first performance of the Dance Overture at a Promenade

Concert during the 1935 season. In a programme note he stated that the overture was originally composed for military band, and had the slow fox-trot for its basic rhythm.

**FERRUCCIO BENVENUTO BUSONI**, the distinguished pianist, conductor, and composer, was born on 1st April, 1866, at Empoli, Tuscany.

Busoni studied under his mother, and later composition under William Meyer-Remy at Graz. He was a brilliant performer, especially of Beethoven's (*q.v.*) compositions.

His opera, "Doktor Faust", was performed at the Festival of the International Society for Contemporary Music, Frankfort-on-Maine, in 1927. He was one of the three great composers to be fascinated by the bizarre fable, and set to music "Turandot".

Busoni died in Berlin 27th July, 1924.

E. J. Dent wrote a magnificent biography of the great composer in 1936.

**GUILA BUSTABO**, the young but already famous violinist, was born in Chicago in 1919.

She could play the violin when she was three, and two years later won a scholarship at the Chicago Musical College. She plays the pianoforte, and has a fine singing voice.

Both Bustabo's parents are violinists, and on her mother's side she has a long and uninterrupted line of violinist ancestors.

She studied under Louis Persinger and Leon Samatini.

When she was presented to Sir Thomas Beecham in Chicago some few years ago, he expressed the hope that one day he would have the pleasure of presenting her on the concert platform in England. This he did

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on the 15th March, 1936, with the London Philharmonic Orchestra at Queen's Hall.

She has already played at concerts and recitals in every capital in Europe, and has won the admiration of the critics and music-lovers.

Her ambition is to become as great as Kreisler. And Kreisler's opinion of her is that she will be the greatest violinist of her time.

Bustabo is a very serious-minded young lady, and in addition to her study of music has found time to attain more than a superficial knowledge of theology, philosophy, and poetry.

**CLARA BUTT**, the world-famous contralto, was born at Southwick, Sussex, 1st February, 1873.

She received her early training from Daniel Bootham, who was for many years conductor of the Bristol Madrigal Society. Mr. Bootham's belief that he had a pupil who would become as famous as Madame Patti proved to be true. Having won an open scholarship to the Royal College of Music, she studied under J. H. Blower, and when she was nineteen made her début at the Royal Albert Hall in the comparatively small contralto part of Sir Arthur Sullivan's cantata "The Golden Legend".

About this time—it was the end of her student days—she sang the principal part in Gluck's opera "Orpheus", given by students of the R.C.M. under Sir Charles Stanford at the Lyceum Theatre. King Edward VII (then Prince of Wales) was present. He congratulated Clara Butt personally and commanded a second performance of the opera.

So began the great career. The prophets were busy. Various futures were forecast for her. Clara Butt fulfilled the prophecies, but not in exactly the way of the prophets.

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The Albert Hall oratorios, the Handel festivals, and all the provincial festivals, acclaimed her. Her singing of "O thou that tellest", "He was despised", and "O rest in the Lord" delighted those humble music-lovers to whom a simple melody delivered by a glorious voice is *good* music.

Clara Butt was not eager to learn new rôles since her rendering of a simple ballad, or, say the hymn "Abide With Me", could move vast audiences. Whilst classics were in her repertory she insisted on singing to her public the music they knew and loved.

In 1900 she married Mr. Kennerley Rumford, the baritone singer, and their many world tours were her principal musical concern.

Probably her chief contribution to the advancement of contemporary art was her introduction of Elgar's "Sea Pictures" at the Norwich Festival in 1899. Yet here should probably be mentioned her glorious rendering of that national song "Land of Hope and Glory", which she literally sent round the British Empire, the music of which forms part of Elgar's "Pomp and Circumstance" march.

During the Great War, her husband serving with the Army in France, Clara Butt gave herself to her country's needs at home. She organized concerts, she sang in hospitals, gave her services freely in the cause of the British Red Cross, organized in 1916 a Red Cross Week of Elgar's music in London, brought the Leeds Choral Union to London to take part in Elgar's "To Women" and "For the Fallen" productions, and herself sang the part of the Angel in his "Dream of Gerontius".

For her services she was created a Dame of the Order of the British Empire in 1920.

Her first and last appearance on the professional operatic stage was in 1920, when at the request of

Sir Thomas Beecham she sang in Gluck's "Orpheus".

Dame Clara's appeal was not only vocal. Her personality made her singing intimate. Her impressive singing of "The Lost Chord", for instance, silenced the mighty power of the Albert Hall organ.

After a long and painful illness, the result of an accident in 1931, she died 23rd January, 1936.

**WILLIAM BYRD**, who was born in 1543 or thereabouts, and, it is believed, in Lincolnshire, was one of the greatest musical composers of the sixteenth century. Of Byrd's early life we know nothing definite. It is said that he was "bred up to musick under Thomas Tallis", but while Tallis (*q.v.*) lived in London, Byrd spent the early part of his life in Lincoln.

When he was about twenty years of age Byrd was appointed organist at Lincoln Cathedral, a position he held for six years. From Lincoln he removed to London and became organist at the Chapel Royal.

It is unfortunate that we know so little of the man, but we do know his music, a good deal of which has stood the test of time and is still performed. And though it is over three hundred years since his death we are now only beginning to realize the historical importance and value of his works.

Byrd made important contributions to the development of instrumental music in this country. Instrumental music was then "in its infancy". Byrd was one of the first to write effectively for the virginal, a keyboard instrument of that day, and stringed instruments —the viols. As a composer of music for the virginals,\* Byrd was almost indefatigable. "The Leaves be Green", a piece for strings, is well known. "Praeludium", "The Queen's Alman", "The Irish Marche",

\*Virginals were instruments with strings, with much less tension than the piano of to-day, and were played by plucking with a quill.

and "Pavane Sir William Petre" are also well known as virginal pieces or pianoforte pieces.

But naturally we hear Byrd at his greatest in choral compositions. With Tallis, he dedicated to Elizabeth the "Cantiones Sacræ".

To a collection known as "Musica Transalpina" (1588) Byrd contributed the first English Madrigals. "Ave Verum" is a composition by Byrd and was rendered by the Dayton Westminster Choir at the Albert Hall, London, in 1929. Of the songs which he composed, perhaps the best known are "Come, Woeful Orpheus", "This glad day", and "Exsurge, Domine".

Byrd died 4th July, 1623.

**GIULIO CACCINI**, one of the founders, or inventors, of opera, was born at Rome in 1550.

Caccini was a musician of great ability. When he was fourteen years old he was appointed musician at the Court of Florence.

Towards the end of the sixteenth century efforts were being made to revive the dramatic music. Caccini did much to accomplish this, and he composed many dramas for that purpose.

"Il Combattimento d'Apolline col Serpente" (1590), the libretto of which was by Bardi; "Dafne" (1594); and "Euridice" (1600) were his chief works. "Euridice", with the libretto by Rinuccini, was probably his most famous work.

In 1601 Caccini published a collection of songs under the title of "Nouve Musiche".

The date of Caccini's death is not known, but it is believed he died during 1615.

**GIACOMO CARISSIMI**, an Italian composer, was born at Marino, near Rome, in 1604.

He was appointed choir conductor at Assisi when he was sixteen years of age. This position he held for eight years. Carissimi then went to Rome, where he had been appointed to a similar post at St. Apollinaris.

Carissimi devoted much attention to the development and perfection of sacred cantata, and himself wrote no fewer than twenty-two cantatas. He also did much to improve instrumental accompaniment.

Oratorio, in the form in which we hear it to-day, is no doubt the result of Carissimi's great work.

In addition to cantatas, Carissimi wrote oratorios, of which "Judicium Salomonis"; "Baltazar"; "Jonas"; and "Jephthah" were best known.

Although it is two and a half centuries since Carissimi's death, some of his beautiful music was heard in London in 1928.

Carissimi died in 1674.

**BERNARD MOLIGNE CARRODUS** was one of the Carrodus family who must surely rank among the most accomplished of English violinists, for at the Hereford Festival of 1894 the five sons of John Tiplady Carrodus (*q.v.*), under his leadership, were members of the orchestra.

Bernard Moligne Carrodus has probably the first claim to share honours with his father in a book of this kind.

He was born in 1866.

Hereditary talent perhaps counts for a good deal of success, but Mr. Carrodus's distinctly artistic temperament soon won him a place in the front rank of musicians, and like his father he became leader of several orchestras. He appeared with his father at Royal Command performances at Balmoral Castle, and toured with Madame Albani and Sir Charles Santley.

His first appearance as a soloist was at a Gloucester

Festival and threatened to be disastrous. He played a Concerto by Hans Sitt. In the middle of the work his E string snapped. His father, the orchestra's first violin, quickly passed his own instrument to his son, who continued with but a slight pause.

Unfortunately Carrodus suffered from deafness and so, some thirty years before his death, and at a time when distinguished violinists were few, his early retirement was a very real loss to the profession.

His Stradivarius violin was his most treasured possession, for it was supposed to have been at one time repaired by the maker himself.

Of his published works, which were not numerous, the two Mazurkas, a Scotch Rhapsody, Romance in G, and Four Miniatures are notable. He composed various technical studies.

He died on 4th December, 1935.

**JOHN TIPLADY CARRODUS**, one of the most famous of the nineteenth-century English violinists, was born in 1836, at Braithwaite, in Yorkshire.

After studying the violin at Stuttgart, Carrodus returned to England to play in the Covent Garden Orchestra. He was for some time the principal violinist and leader of the Philharmonic Orchestra in London, and he held a similar position in many other orchestras.

As a soloist and quartet player, Carrodus had a great reputation, and he held this honoured position for many years.

Carrodus was regarded more for his performing ability than for his compositions. He wrote a fantasia and a romance, and edited a collection of violin duets.

Carrodus died in 1895.

**ADAM CARSE** was born on 17th May, 1873, at Newcastle on Tyne.

He studied composition under Corder. Mr. Carse is a Fellow of the Royal Academy of Music, and also a Professor at the Academy.

His compositions include the cantata, "The Lay of the Brown Rosary".

In 1936 he edited a series of "Early Classical Symphonies". In these are unpublished works in full score by Arne, Abel, and J. C. Bach. The edition provides small orchestras with delightful music, brisk and elegant.

**ENRICO CARUSO**, probably the greatest operatic tenor of all time, was born at Naples 25th February, 1873.

He made his début in Naples when he was twenty-one, and became one of the most popular of young artists. Four years later he appeared at Milan as Rudolphe in "La Boheme", and firmly established his position of leading operatic tenor.

His appearance at Monte Carlo about this time brought him in touch with a cosmopolitan audience. Soon he was invited to appear in most of the principal cities of the world, New York, Paris, Barcelona, Buenos Aires, London. In 1902, after his début at Covent Garden, London acclaimed him the finest of living tenors.

All the world heard Caruso, but the scenes of his greatest triumphs were in London, New York, and South America.

The writer has met many "budding" Carusos to whom, in order to save time and money, he has shown these words written by Caruso himself: "In the cultivation of expression, technique, and sympathy in the voice, there is no better teacher than 'a visit to the opera'. Still, I make no doubt that of the hundreds of aspiring singers who visit the opera during the

season, but very few indeed would care to go through the years of drudgery as conscientiously as have those who seem to sing so easily and to combine the art of acting and singing at the same time with equal facility. After all, the highest art lies in the concealment of that art, and I take it that it is because a really proficient opera singer accomplishes his performance with such apparent ease that the difficulties of operatic singing are so little appreciated."

Fortunately for posterity a large number of his famous arias and songs were recorded by the Gramophone Company. Again, with amazing skill, these old records have been re-recorded, and give a vivid impression of his powerful, rich, and natural voice at the height of his career.

Caruso died 3rd August, 1921.

**PAU CASALS**, the Spanish violoncellist, was born near Barcelona 29th December, 1877. His father, Carlos Casals, was an organist at Vendrell, and gave him his first music lessons.

He showed extraordinary talent at an early age, and played the flute, violin, pianoforte, and 'cello before he finally chose the 'cello as his instrument.

He studied at Madrid for two years, then went on to the Brussels Conservatoire, and finished off in Paris. There he made the acquaintance of Lamoureux, and though unknown and inexperienced, was straightforwardly engaged for the great director's next concert. He was an instant success, and from Paris his fame spread throughout Europe.

In 1898 Casals first came to England. For many years America claimed much of his time, but now he spends long periods in Barcelona, where he directs his own orchestra.

As a 'cellist, that he is the finest exponent of the

instrument to-day is beyond doubt. He has played all over the world. Yet he has confessed that he envies the fortunate musicians who can do without daily practice; he himself cannot. During a concert at the Queen's Hall, his left hand got cramp so badly that the concerto which he was playing was held up while his fingers were massaged.

Casals was awarded the Royal Philharmonic Society's Gold Medal in 1912. He was made a Chevalier of the Legion of Honour in 1914.

**ARTHUR CATTERALL**, who as leader of an orchestra is more widely known than any man who has held such a position, was born in Lancashire in 1888.

He first played the violin in public at a concert in Preston when he was six. He played Mendelssohn's Concerto in Manchester when he was nine.

He studied at the Royal Manchester College of Music under Willy Hess (*q.v.*) and Adolf Brodsky. By the invitation of Richter (*q.v.*) he went to Bayreuth when he was eighteen and there played at a soirée of Cosima Wagner, wife of the great operatic composer.

His work as an orchestral leader began with the Queen's Hall orchestra, which he led for five years. Then he became leader of the Hallé Orchestra in Manchester, in which city he was for many years a professor at the College of Music. He is now a professor at the Royal Academy of Music, London.

A varied musical career; he started as a soloist, played in the orchestra, founded the Catterall Quartet, led the Chamber Music Players, became the principal violin and leader of the B.B.C. Symphony Orchestra, which post he resigned, and so completes the circle by devoting his time now to solo work and teaching.

Away from music, Mr. Catterall finds relaxation

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and joy in his garden, for he is an enthusiastic horticulturist.

**ALFRED CELLIER** was born, of French parentage, in London 1st December, 1844.

When he was eleven years of age he joined the choir of the Chapel Royal, and remained a chorister for some years. Cellier was twenty-seven when he was appointed conductor at the Prince's Theatre, Manchester. This appointment he held for four years. In 1876 he became conductor at the Opéra Comique in Manchester. The following year he was appointed conductor at the Opéra Comique in London. During the season of Promenade Concerts at Covent Garden in 1878-9, Cellier conducted jointly with Sir Arthur Sullivan (*q.v.*).

His "Sultan of Mocha", first produced in 1874, is typical of his easy style and the pleasant flow of his melody. Among his best known works are "Charity Begins at Home" (1870); "Tower of London" (1875); "The Spectre Knight" (1878); "Pandora" (1881); "The Carp" (1886); "Mrs. Jarramie's Genie" (1888); and "Doris" (1889). His setting to Gray's "Elegy" was rendered at the Leeds Festival in 1883.

Cellier died 28th December, 1891, when forty-seven years old.

**FEODOR IVANOVITCH CHALIAPINE**, the greatest bass singer of this day, was born at Kazan in 1873.

When he was seventeen he became a member of an opera company, and after singing in Tiflis, appeared in Petrograd in 1894. The following year he entered the Russian Imperial Troupe. But his rise to fame really began when, in 1896, he was engaged at the Russian Opera House, Moscow.

In a few years he became the idol of the Russian

musical public, and his mighty and peculiar powers then revealed remain incomparable.

In 1913 he made his first appearance in London under the auspices of the Beecham Opera Company at Drury Lane Theatre, when he confirmed his reputation with superb performances in "Boris Godounov", and "Prince Igor".

At his recitals—those who have been fortunate enough to hear him in the Royal Albert Hall, London, cherish the memorable occasions—he is accorded ovations such as few artists receive.

He has thrilled audiences in most of the opera houses of the world. But none more than that at St. Petersburg on the eve of the declaration of war between Russia and Germany in 1914. Falling upon his knees in front of the Tsar in the Imperial Box, he sang the Russian National Anthem. The effect was overwhelming.

He has appeared at Covent Garden in many successful seasons since the war, and in 1932 made his first talking film, "Don Quixote".

"Pages from My Life", an autobiography, was published in 1927, in which year the Soviet deprived him of his title of People's Artist.

**CECILE CHAMINADE**, French composer and pianist, was born in Paris in 1861.

She studied under the distinguished composer of light opera music, Benjamin Godard, and made her concert début when she was eighteen. A brilliant pianist, she earned an international reputation by her concert tours. She made her first appearance in England in 1892.

Although her world-wide fame rests on songs and pianoforte works she has written a Concertstuck for piano and orchestra, and a Ballet.

But the quality of her lighter works may be gauged from the fact that gramophone recordings of some of them have been made by such distinguished artists as Mark Hambourg, the late Dame Clara Butt, Count John McCormack, and Fritz Kreisler.

Among the best known of her piano pieces are "Autumn", "Dance Creole", "Pierrette", and "Valse Arabesque"; of her songs, "Little Silver Ring"; and as a violin solo her "Serenade Espagnole".

**MARIA LUIGI CARLO ZENOBIOSALVATORE CHERUBINI**, the great Italian composer, was born 14th September, 1760, at Florence.

Prior to the production of his first opera, "Quinto Fabio", in 1780, he had written a number of sacred works.

Cherubini came to England in 1784, and was appointed music composer to the King. He only held this position for about a year, when he returned to the Continent. He settled in Paris in 1788.

The works of Cherubini number over three hundred, and include operas, chamber music, and sacred music.

His compositions can apparently be divided into three periods. The first, commencing about 1769, consisted chiefly of Motets, Masses, and light operas. The second, which some have called the great operatic period and which dates from 1788, saw the production of some of his best known works, viz.: "Démophon"; "Lodoiska"; "Elisa"; and "Médée". The third and last period, which commenced about 1808, was notable for his sacred works. It was during this time that his Requiem in C minor, probably his greatest work, was composed. His overture, "Anacreon", although much neglected, is a very beautiful work.

Cherubini was director at the Paris Conservatoire

for twenty years, but his music seems to have had little influence on the French school.

During his directorship of the Conservatoire many notable musicians came under his instruction.

He wrote a treatise on Counterpoint and Fugue, 1836.

Cherubini died 15th March, 1842, when eighty-two years of age.

**FRANCOIS FREDERIC CHOPIN** was born near Warsaw 22nd February, 1810. He first appeared in public at the age of nine years. At nineteen he set out on a concert tour, and after three years settled in Paris. Chopin has been described as the Poet of the Piano, and doubtless, with the exception of Liszt (*q.v.*), he was the greatest pianist the world has ever known. Not only was he the most poetic of all writers for the piano-forte, but pre-eminently the pianist's own composer. Chopin cannot be denied a place among the great composers, nor refused the homage due to a master of unquestionable genius. In the early part of his career he met with lack of appreciation in certain quarters. A French criticism was made of the Impromptu in A flat, Op. 29. The method used, the critic said, was to hunt for an idea, writing and modulating through all the twenty-four keys. If then the idea did not turn up—well, no matter! Do without it and finish the piece, *tres bien*. Moscheles (*q.v.*), an accomplished musician, admitted Chopin's ability, but said that his fingers, practise as he would, stuck and stumbled at his modulations, which he called "inartistic", "incomprehensible", "artificial", and "often forced". But after all, no composer is so generally popular or so much appreciated as Chopin.

Chopin was among the first—if not the first—in his method of fingering, to use the thumb freely on the

black keys, an innovation which had a very important influence on modern pianoforte technique.

The peculiar bias of his genius caused him to produce works incomparable with those of any other composer. The characteristics of his works form a wealth of poetic imagery and beauty which renders them fascinating. He made free use of dance forms and rhythms, notably that of the Mazurka.

It has been said that if destruction threatened the whole of Chopin's works, one might pray that the preludes be saved from the wreck, for they exemplify all the moods of humanity. His preludes were published in 1839, and sold for £80 (a sum which defrayed the expenses of a holiday in Majorca) to the composer's friend, Pleyel the publisher. They are arranged and set out according to the cycle of keys, starting on C, each major key being followed by its relative minor. Therefore all the major keys have odd numbers and the minor keys even numbers. The Prelude, in D flat, is sometimes called "The Raindrop Prelude", because of the incessant iteration of A flat, but this title more rightly belongs to No. 6, in B minor. George Sand said it occurred to Chopin one evening while rain was falling.

Chopin's fame was for his pianoforte compositions, but a number of his Polish songs attained much popularity. One of the best known, "The Maiden's Wish", was transcribed as a pianoforte piece by Liszt. His Polonaise in A major, his nocturnes, his valses and mazurkas are most popular, and, on the appropriate occasion, what is more beautiful and sympathetic than the "March Funebre"?

Chopin died in Paris 17th October, 1849. He was buried there and laid in an honoured grave for more than eighty years. In 1932 the French Government gave permission for the repatriation of his remains.

They were taken to Poland and buried in the little town where he was born.

**MUZIO CLEMENTI** was probably the first Italian pianist to attain celebrity on the pianoforte, which was invented in Italy in 1711.

Clementi was born in 1752, at Rome. He made his first appearance in England in 1770.

In December 1781, during a professional tour on the Continent, Clementi had his famous contest with Mozart (*q.v.*), at Vienna. The exhibition of Clementi's and Mozart's skill caused the Emperor much amusement. Mozart never showed any outward sign of anxiety lest this Italian should displace him, but he took the precaution to practise, which he was liable to neglect.

Hummel (*q.v.*), once a pupil of Mozart, later studied under Clementi.

After his sojourn in Austria, Clementi returned to England and started in business as a musical instrument maker, and at the same time he frequently conducted at the opera.

Perhaps Clementi's chief work is his "Gradus ad Parnassum", which is a series of studies, extensive and brilliant, for the pianoforte. In addition, Clementi wrote sonatas, overtures, and symphonies, some of which are still heard occasionally.

Muzio Clementi died in 1832, at the age of eighty years.

**GEORGE H. CLUTSAM** was born at Sydney, New South Wales, in 1866.

Clutsam is a self-taught musician, an excellent pianist, and has made extensive tours in Australia, India, China, and Japan in that capacity. He made his first

appearance in England in 1889, and for many years was the accompanist at the principal London and provincial concerts.

Mr. Clutsam is the composer of many well-known works, which include the operas "The Damask Rose", "A Summer Night", and "König Harlekin"; and the songs "Myrra", "Life's Gifts", and "Who sings of England". His great success was "Lilac Time", which was produced in London in 1923. Some fifty-one songs have been written by Clutsam.

For some time Mr. Clutsam has been a distinguished musical critic.

**ALBERT COATES**, one of the greatest English conductors, was born in Petrograd on 23rd April, 1882. His father was a merchant in Petrograd.

Mr. Coates's earliest study of music was under his brother. He was delicate as a child, and when he was twelve years old he was sent to England, as much for his health as for his education. He went to a school in Liverpool, and here it was that his brother, who was an organist in the city, gave him instruction. Coates was at Liverpool University for four years studying electricity, chemistry, and science under Sir Oliver Lodge.

His brother who had taught him music died, and in his will expressed the hope that Albert, on reaching the age of twenty, would devote himself to music. This Mr. Coates did. He first studied under Rimsky-Korsakov (*q.v.*), and later at the Leipzig Conservatorium.

Mr. Coates is an excellent pianist and violoncellist. As a violoncellist he has played in the Gewandhaus Orchestra.

He was selected by Nikisch, in whose conducting class at the Conservatorium he was a pupil, to be the rehearser at the opera, and the occasion arose when,

Nikisch being engaged elsewhere and his two deputies were ill, Coates conducted the opera.

When he was twenty-six years old he received his first appointment as conductor at the Elberfeld Opera. Two years later he removed to Dresden, from there to Mannheim, and in 1910 to Petrograd. Here he became conductor at the opera, under contract for five years. The war, however, put an end to his work in Petrograd.

Mr. Coates has conducted some of the most distinguished orchestras in many countries. In 1921, at Rome, where he conducted the Augusteum Orchestra for the first time, he received a great ovation. An Italian critic has truly described Coates "as a great, incomparable and perfect director of orchestra".

Mr. Coates is conductor-in-chief of the London Symphony Orchestra, and conductor of the Royal Philharmonic Society.

In 1920 and 1921 Coates visited America as the guest-conductor of the New York Symphony Orchestra, and from 1923 to 1925 was Director of the Philharmonic Orchestra at Rochester, N. Y. Mr. Coates conducted the first performance in America of his *Pickwick Scherzo*, "The Elopement of the Spinster Aunt", a very amusing composition, in 1929. His opera "Samuel Pepys" was first produced at Munich in 1929.

The performance of his "Lancelot" symphony, in 1931, marked him as a composer England cannot afford to ignore.

**ERIC COATES**, who beyond doubt has composed some of the most popular works of his day, was born at Hucknall Torkard, near Nottingham, in 1886. He is the son of a Nottingham surgeon.

He began his musical training in Nottingham, and won a scholarship to the Royal Academy of Music, London, where his principal instrument was the viola.

After playing in theatre orchestras and doing other poorly paid jobs, he joined the Queen's Hall Orchestra, and soon became the principal violist, a position he held for some years. While he was a member of this orchestra some of his compositions were produced at the Promenade Concerts.

In 1919 he gave up playing and devoted himself almost entirely to composing the light-hearted, graceful and melodious tunes which are so well known.

Of his works "The Knightsbridge March", from his "London Suite", is familiar to far more people than those possessing a wireless set, the figure must run into millions. Since its adoption as a signature tune for a popular broadcast feature of the B.B.C. something like 400,000 copies of it have been sold. "Joyous Youth", "Summer Days", "The Merrymakers", "Dancing Nights", and "The Jester at the Wedding", are favoured items in programmes of light music. Among his orchestral works are fantasias: "The Selfish Giant", "Cinderella", "Snowdrop and the Seven Dwarfs", and "The Three Bears". "Song of Loyalty", a composition for full orchestra with a tenor solo, was especially written for the King George V Silver Jubilee celebrations in 1935.

His "Two Symphonic Rhapsodies" are based on his popular songs "I pitch my lonely caravan", "Bird Song at Eventide", and "I heard you singing".

Mr. Coates has confessed that the music of the late Sir Edward German and the late Sir Arthur Sullivan has always held a great attraction for him.

**HAYDEN COFFIN**, the most popular singer of his day, was born at Manchester in 1862. He was the son of a dentist, and was educated at University College.

He first appeared in the Venetian comic opera "The Lady of the Locket", when he was twenty-three, and

for the next fifty years reigned supreme in light and comic opera.

In 1886 he appeared in "Dorothy" at the Gaiety Theatre. It was a failure until he introduced and sang the song "Queen of my Heart".

But the song which he made and which made him was "Tommy Atkins".

Coffin had a charming personality, which, coupled with his powerful voice and splendid acting, endeared him to thousands of music-lovers in the late nineteenth and early twentieth century. A generation later he was heard by the children of those thousands over the radio. Broadcasting terrified him. He was used to the noise of applause and the silence of the studio was paralysing. Only on one occasion in his fifty years of singing, Coffin once admitted, did he not feel nervous, and that was on the first night he appeared on the stage!

**HARRIET COHEN**, one of the most brilliant of English pianists, studied under Tobias Matthay, and at the Royal Academy of Music, London.

She gave her first concert when she was thirteen, and a year later began to teach the pianoforte.

Miss Cohen has appeared in all the principal cities of Europe and America, and played under most of the world's greatest conductors.

Though she has won world-wide fame by her exposition of the works of Bach, Miss Cohen is a ready helper to the modern composers. Arnold Bax (*q.v.*) entrusts to her the first performances of his pianoforte works. She gave the first performance of Vaughan-Williams's Pianoforte Concerto in C major in 1933. The composer dedicated the work to her.

In addition to many works of Bach, she has made recordings of Mozart's C major Sonata, and pieces by Brahms and Chopin.

As an instance of her great and calm personality, as well as musicianship, whilst playing at the Italian Embassy the lights fused, and Miss Cohen continued her playing. She finished the piece, and played another before the lights were restored.

**SAMUEL COLERIDGE-TAYLOR** will long be remembered as a composer of some of the most popular music of his day.

He was born on 15th August, 1875, at 15 Theobald's Road, London, W.C. His father was a West African negro physician and was in very humble circumstances when young Coleridge-Taylor first saw the light of day.

At sixteen years of age Coleridge-Taylor commenced his studies at the Royal College of Music.

His most important work was the choral-orchestral composition, "Hiawatha", and although the subject has been used for musical settings by other composers, none have achieved the success which attends Coleridge-Taylor's music.

This was, in a way, his first and last important composition, for it was started when he was a student at the Royal College of Music, and it was not completed until a few days before his death. He never heard it performed in its complete form.

When the dramatic production of "Hiawatha" was made at the Albert Hall in 1928, there was a chorus of eight hundred voices and a ballet of two hundred, accompanied by the New Symphony Orchestra, under the direction of Dr. Malcolm Sargent (*q.v.*). "The Blind Girl of Castel-Cuillé" was first produced in 1902, and in the following year he wrote a cantata, "The Atonement".

Coleridge-Taylor's various suites of music, such as "Minnehaha"; "Scenes from an Imaginary Ballet"; "Petite Suite de Concert"; "Forest Scenes"; "Afri-

can Suite"; and "Three Fours" (a valse suite) are very popular. "Moorish Tone-pictures"; "Three Humoresques"; "Nourmahal's Song and Dance"; "Moorish Dance"; "Papillon"; and the Impromptus in A major and B minor are also well known.

Coleridge-Taylor died at Croydon, Surrey, on the 1st September, 1912, when only thirty-seven years of age.

**LAWRENCE A. COLLINGWOOD** was born on March 14th, 1887, in London. He was for some time a chorister at Westminster Abbey, and studied at the Guildhall School of Music in London. He won an organ scholarship at Exeter College, Oxford.

Collingwood was attracted by Russian music, and when he was twenty-five went to Petrograd, studied under Glazounov (*q.v.*), and for some time worked under Albert Coates (*q.v.*) at the opera.

Of later years Mr. Collingwood has been associated with the opera at the famous old London Theatre, the "Old Vic".

His opera "Macbeth" was first performed in 1927, and aroused a good deal of interest among a number of foreign musicians who attended a semi-private performance.

**EDOUARD COLONNE**, the famous French conductor, was born in 1838 at Bordeaux.

Colonne studied music at the Paris Conservatoire, and became a violinist of great ability.

In 1874 Colonne gave the first of the concerts held at the Châtelet in Paris, and subsequently he became conductor there. At these concerts Colonne performed the works of Wagner (*q.v.*) and Berlioz (*q.v.*). The compositions of young French composers always received his attention and were included in his pro-





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ALFRED CORTOT

grammes. Probably no one did more than Colonne to popularize Berlioz's music in France. During his career he frequently visited Germany and Russia in order to officiate at some important musical festival.

Colonne died in Paris on 28th March, 1910.

**AARON COPLAND**, one of the most eminent of young American composers, was born at Brooklyn, New York, in 1900.

He studied under Nadia Boulanger.

His "Dance Symphony", composed in 1925 but not published until 1931, is for a large orchestra and takes the unusual course of including the piano as an orchestral instrument.

Like his contemporary, Roger H. Sessions (*q.v.*), Copland has had two of his works performed at international festivals of contemporary music—his "Music for the Theatre" at Frankfort in 1927, and his "Variations for Piano" at Amsterdam in 1933.

**ANCANGELO CORELLI**, the greatest of all violinists of the seventeenth century, was born at Fusignano, near Imola, 12th February, 1653.

As a composer and executant he marked an epoch in the history of music.

In 1681 Corelli settled in Rome and lived with his friend and patron, Cardinal Ottoboni.

Corelli wrote numerous sonatas, and many of his works are to this day included in the violinist's repertoire. His "Allegro" in C, and "Suites" in F and E major, are well known as practice pieces.

Corelli died 10th January, 1713.

**ALFRED CORTOT**, the French pianist, was born at Noyon. He studied at the Conservatoire in Paris and won many prizes.

The early part of his musical career was devoted

to conducting and for some time he was the Choral Conductor at Bayreuth.

In 1902 he produced and conducted the first performance in Paris of Wagner's tetralogy.

It was at the time that he was in Germany conducting, however, that his career as a solo pianist began. Since that concert in Colonne in 1897 he has given recitals in every continental country, America and England. Everywhere he is acclaimed one of the greatest pianists of his time.

His remarkable technique, his great power of tone and delicacy of touch, together with his unquestionable musical understanding, has made his lecture recitals of recent years overwhelming successes.

**MICHAEL COSTA** was born at Naples 4th February, 1808. To him, perhaps more than any man, we are indebted for our present concert system of conducting, and it may truly be said he was the first great conductor in England.

Costa began his musical career as a singer, but he was dissatisfied with the reception he received, so turned his attention to conducting.

He made his first public appearance in England when he was nineteen years old, and conducted a Cantata at the Birmingham Festival. His ballet, "Kenilworth", was produced in 1832. Soon afterwards he was appointed Musical Director at His Majesty's Theatre, and produced further ballets and operas, including "Don Carlos". His conductorship at His Majesty's Theater was significant, for here, in the training of the orchestra, Costa displayed extraordinary ability. In 1846 he was appointed conductor of the Philharmonic Band, a position he held for eight years.

Two oratorios, "Eli" (1855) and "Naaman" (1864), were his most important works, and they were

both given their first performances at Birmingham.

Queen Victoria bestowed the honour of knighthood upon Costa in 1869, and thereafter Sir Michael conducted the principal musical festivals. Sir Michael was once described as an inordinate worshipper of Royalty. He would stand bareheaded, even in a snowstorm, bowing to the ground when a member of the Royal Family was passing, and sneezing furiously all the time.

Sir Michael Costa was a man who commanded success. He gave his orders, and they were carried out as a matter of course. The following incident has been related in order to show the kind of man Sir Michael Costa was: On one occasion, at the opera, an attendant appeared at the door of the orchestra, near Sir Michael's desk, with the message that Arthur Sullivan (*q.v.*), the organist, had not arrived. The organ on the stage would be required very shortly. Sir Michael told the attendant to tell a certain violinist, who acted as deputy organist, to go to the organ. The attendant did not quite catch Sir Michael's instructions, but he was too afraid to say so. The violinist received no instruction, therefore did not leave his seat. Those near Sir Michael saw a storm was brewing, and feared the result. The orchestra stopped playing, just as the attendant was wishing for anything else on earth bar that, when the organ sounded. Sir Michael sat still and presently looked a little surprised. He knew it was not the violinist playing and was too proud to turn to the organ, but glanced out of the corners of his eyes for his own satisfaction. Sullivan had, of course, arrived just in time to save the situation.

The Sacred Harmonic Society, one of the most famous musical organizations in London, under Sir Michael Costa's conductorship gave the first Handel Festival, in 1857, at the Crystal Palace.

Sir Michael died 29th April, 1884.

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**HENRY COWARD** was born at Liverpool on November 26th, 1849.

When he was nine years of age, Coward started work in a cutlery factory in Sheffield, but although music was uppermost in his mind it did not prevent him from becoming successful in that calling, for he became a master cutler. At twenty-two years of age Coward became a teacher. Still the lure of a musical career was upon him, but it was not until he was thirty-nine that he definitely adopted music as a profession.

For some time he was lecturer in music at the Sheffield University, conductor of the Sheffield Music Union, and for twenty-three years the conductor of the Leeds Choral Union.

His Majesty the King conferred the honour of knighthood upon him in 1926. Sir Henry is a Mus. Doc., Oxford University.

Sir Henry has composed cantatas, anthems, and glees, besides numerous songs. One of his most notable works is the cantata "The Story of Bethany".

**FREDERIC HYMEN COWEN**, one of the greatest of English musicians, was born 29th January, 1852, at Kingston, Jamaica. He was the son of Frederic Abraham Cowen, who, four years later, came to England to be treasurer at His Majesty's Theatre.

Cowen's career as a composer commenced when he was but eight years old, for then it was that he wrote his first opera, "Garibaldi, or The Rival Patriots". The libretto was by a cousin, and the work was performed by his brothers and sisters! When he was eleven he gave his first concert, which included one of his own compositions.

At thirteen years of age Cowen was sent to the Leipzig Conservatorium, and studied the pianoforte under Moscheles (*q.v.*), harmony and counterpoint

under Hauptmann, and composition under Reinecke (*q.v.*), but he had previously had instruction in England from Sir Julius Benedict (*q.v.*) and Sir John Goss (*q.v.*).

Up to the age of twenty-three he appeared in public as a pianist, but he was very nervous and was not satisfied with his performances, so he turned his attention entirely to composing and conducting.

His compositions consist of symphonies, oratorios, operas, cantatas, and pianoforte pieces. Of his symphonies, the "Scandinavian" is the most popular, but his Fifth Symphony, although it is not frequently heard in this country, is a very beautiful work. "The Water Lily"; "Rose Maiden"; "The Corsair"; "St. Ursula"; "St. John's Eve"; and "The Sleeping Beauty" are his chief cantatas. The first named was written for the Norwich Festival of 1893. His oratorio "Ruth" was written in 1887.

His operas included "Thorgrim"; "Signa"; "Pauline"; and "Harold". As a song-writer Cowen produced some beautiful compositions, numbering, I believe, something like two hundred. "The Better Land", "The Promise of Life", "Good Night, Beloved" (the words of which are from Longfellow's play "The Spanish Student"), "I will not doubt", and "The Border Ballad" are all well known. In addition Cowen wrote many orchestral works. The incidental music to Sir Arthur Pinero's "The Enchanted Cottage" was written by him.

As a conductor Cowen had a great reputation. His memory and confidence were extraordinary, for he conducted nearly all the classics without a score. When he conducted at the Melbourne Centenary Exhibition in 1898 he was paid a fee of £5,000, the highest ever paid to a British conductor. He conducted the Handel Festivals at the Crystal Palace in 1903-6-9-12 and

1920. He succeeded Sir Charles Hallé (*q.v.*) as conductor of the Philharmonic Society of Liverpool, a position he held for many years. He also conducted the Philharmonic Society of London. On many occasions, from 1922, he conducted the Bristol Festival.

His Majesty King George conferred the honour of knighthood upon Cowen in 1911, and the Universities of Cambridge and Edinburgh bestowed the degree of Mus. Doc. (*honoris causa*) upon him.

Sir Frederic was a Professor at the Guildhall School of Music, London, from 1918.

He died 8th October, 1935.

**JOHANN BAPTIST CRAMER**, the famous Anglo-German musician, was born at Mannheim in 1771.

Cramer was almost entirely self-taught, yet became one of the greatest pianists of his day. He spent a good deal of time touring on the Continent, and lived at various periods in Paris, Munich, and Vienna.

Eventually Cramer settled in London, where he founded the firm of music publishers, Messrs. J. B. Cramer & Co.

The large amount of music which he wrote, and which was popular for a time, is now almost entirely forgotten. His "Eighty-four Studies" are compositions by which, perhaps, he will long be remembered. They are recognized standard technical works.

Cramer died at the age of eighty-seven years, in 1858.

**WILLIAM CROFT**, the famous English organist and composer, was born 14th July, 1678.

Croft was organist at St. Anne's Church, Westminster, from 1700 to 1711. He held the additional posts of organist at the Chapel Royal from 1707, and at Westminster Abbey from 1708.

The greater part of Croft's works was sacred music, notably anthems, many of which were composed for State ceremonies. His "Burial Service" is possibly one of the finest examples of *alla cappella* choral music ever written.

Although Croft is remembered chiefly for his sacred music, he composed some beautiful sonatas, one of which, that in G minor, he composed when he was twenty years old.

Croft died 14th August, 1727, at the age of forty-nine years.

**JOHN CURWEN**, the British music reformer, was born at Heckmondwike 14th November, 1816.

He was the promulgator of the tonic sol-fa system of music, which he advocated first in the *Independent Magazine* and later in Cassell's "Popular Educator" (1850), and by lectures. He had studied the system invented by Miss Glover when he was a minister attached to the Congregational Church.

In order that the system might be taught effectively he published, in 1843, his "Grammar of Vocal Music". Another important book of his was "People's Service of Song", published 1850.

The need for a simpler system of musical reading was evident, and led to Curwen founding, in 1853, the Tonic Sol-fa Association, and sixteen years later the Tonic Sol-fa College at Plaistow, Essex.

He died in Manchester 16th May, 1880.

**KARL CZERNY**, the famous Austrian musical composer, was born 20th February, 1791.

Czerny was a pupil of Beethoven (*q.v.*) and became a teacher of world renown. Of Czerny's pupils, it is only necessary to mention such names as Hummel

(*q.v.*), Liszt (*q.v.*), and Thalberg (*q.v.*) to show in what high esteem he was held in his day.

For pianoforte technique his works are to-day of the highest rank. Czerny's "101 Exercises", and "Etude de la Vélocité" for study, are standard technical works. His "Minuet and Trio" in F for the pianoforte is well known.

Czerny died 15th July, 1857, but his name will long be remembered by his theoretical and practical school of music.

**FELICIEN CESAR DAVID**, the French operatic composer, was born at Cadenet 13th April, 1810.

In his youth, David was a member of a socialistic party known as Saint Simonists, but in 1833 the party broke up, and many of them, including David, went to Constantinople and Egypt.

After two years David returned to Paris and published his composition "Melodies Orientales". This work was a complete failure. Nine years elapsed before his symphonic ode, entitled "Le Désert", was produced. "Le Désert" was an enormous success, and from that time David produced many works.

His oratorio, "Moïse au Sinaï", was produced in 1846, and during the next ten years his most notable works were his symphony "Christophe Colomb" the opera "Herculaneum", and the comic operas "La Perle du Brésil", "Lalla Roukh", and "Le Saphir".

Upon the death of Berlioz (*q.v.*) in 1869, David was appointed Librarian at the Paris Conservatoire.

Felicien David died 29th August, 1876.

**BENJAMIN GREY DAVIES**, hardly recognizable by his full name, who has now been before the public for well over half a century, was born at Pontardawe, Glamorganshire, on 6th January, 1858.

After studying at the Royal Academy of Music, he made his début in Dublin when he was twenty-one. He took the operatic stage two years later when he appeared as Thaddeus in "The Bohemian Girl" at Birmingham with the Carl Rosa Company. Perhaps his most notable success with this company was his appearance in the light opera "Dorothy" at the Prince of Wales's Theatre in 1887-8.

Since 1890 he has devoted himself to oratorio and concert work.

In his prime, Ben Davies was acknowledged our greatest tenor. At nearly eighty he is giving his public ample opportunity to hear that voice which still retains much of its beauty, firmness and quality. By means of his gramophone recordings, and later his broadcast recitals, another generation has been given the opportunity of hearing in a slight degree what their parents were privileged to hear thirty years before when the great tenor was "at the top of the tree". And if you ask how he accounts for his voice being so well preserved, he will reply: "By intensive training, upon which the old school of teachers insisted, and using the correct method." That, of course, raises an interesting and debatable point, because unfortunately one rarely meets two singing masters who will agree upon "the correct method". But the humble music-lover is grateful to Ben Davies for his extensive public appearances, his radio "appearances" (and they will not be impossible in the rapidly approaching television day), and his gramophone recordings.

There is a story told of Davies, when in his seventies and still a keen golfer, being four up at the ninth hole, having just holed a long putt for a win, celebrating the feat by bursting into song! Irate members of the same club complained that such boisterous behaviour put them off their game. The club secretary spoke to Mr.

Davies, and it is even alleged that the committee met to decide what action could be taken to prevent a repetition. They were forced to the conclusion that they had no power to stop him singing when and where he liked!

It seems quite safe to predict that he will carry out Battistini's (*q.v.*) dictum and die singing.

Davies received the degree of Mus. Doc. in 1925.

**FANNY DAVIES**, as the memorial tablet in the Queen's Hall, London, aptly describes her—"pianist, musician, and friend"—was born in Guernsey in 1861.

She studied at Leipzig under Reinecke and Oscar Paul. At Frankfort she made the acquaintance of Clara Schumann (*q.v.*), probably the greatest woman pianist of all times, and for a time was her pupil. It has been declared that in brilliance Miss Davies was Clara Schumann's immediate successor. She played all over Britain, and before the war was one of the few English pianists who were known and appreciated abroad. In Berlin she played with Joachim (*q.v.*) and appeared many times at the Leipzig Gewandhaus.

Music was to her a divine gift. What little she had to learn she grasped quickly. Her wonderful ear and memory added to her great knowledge.

She recorded for the gramophone Schumann's "Kinderscenen", and with the Royal Philharmonic Orchestra, Schumann's Pianoforte Concerto in A minor.

Speaking at the unveiling of the memorial tablet in Queen's Hall in 1935, Sir Hugh Allen (*q.v.*), Director of the Royal College of Music, paid a tribute to Miss Davies's attributes as a teacher. "She was a great little woman with a great personality," he said, "a great player, a great musician, and a great example."

Many times she played in the church of St. Martin-in-the-Fields, and it is believed that she was the first woman to play the piano in a church.

She died in 1934.

**HENRY WALFORD DAVIES**, the distinguished and probably the best known musician in England to-day, was born on 6th September, 1869, at Oswestry, Shropshire.

He was educated privately. Following his musical study at the Royal College of Music, he became a Mus. Doc. (Camb.) and Fellow of the Royal College of Organists. In 1922, the King conferred the honour of knighthood upon him. Sir Walford is a Fellow of the Royal College of Music, an Hon. Fellow of the Royal Academy of Music, and an LL.D. Leeds and Glasgow Universities.

For many years Sir Walford has been organist at St. George's Chapel, Windsor. He is a Professor of Music at the University College of Wales, the Director of Music at the University of Wales, and Director of the National Council of Music for Wales. Since 1924 he has been Gresham Professor of Music. For twenty-five years Sir Walford was organist and choirmaster at the Temple Church.

Among his compositions are the "Solemn Melody", for organ and strings; the "Pianoforte Quintet", which was first produced at the Hereford Festival in 1927; and "Christ in the Universe", a work for soprano and tenor (duet), with chorus, pianoforte and orchestra. This work was first performed at the Three Choirs Festival in 1929, when Sir Walford was the pianist.

Other works by Sir Walford Davies are "The Temple", an oratorio; "A Sacred Symphony in F"; the choral cycles "Noble Numbers", "Songs of a Day", "The Long Journey", and "England's Pleasant Land";

and the cantatas "Everyman", "Hervé Riel", and "Heaven's Gate".

It is, however, in the realm of teaching that Sir Walford is perhaps best known, for with the invention of wireless, children, youths and maidens, men and women, of all classes and all creeds, musical and unmusical, in their thousands and hundreds of thousands, have listened to the now familiar voice which does so interestingly explain the "whys" and "wherefores" and the little secrets of the beautiful art of music. Sir Walford has been described as the "most popular broadcaster of them all". Very true, and a title of which he might well be proud. But Sir Walford is not content by saying what he has to say once, on the various forms of music, therefore he has recorded his wireless talks for the gramophone. In the same way he utilizes the gramophone for his little lectures to schools.

If the English children of to-day are not better educated musically than were their parents, then it will be through no fault of Sir Walford Davies. His whole life seems to be devoted to the cause of the musical education of our people.

Sir Walford succeeded the late Sir Edward Elgar (*q.v.*) as Master of the King's Musick in 1934.

On the death of King George V he wrote in memory a "Melody in C". It was performed at the "In Memoriam" concert of the Royal Choral Society, 1st February, 1936.

**CLAUDE ACHILLE DEBUSSY** was born on 22nd August, 1862, at St. Germain-en-Laye.

Debussy studied the piano under Mamontel, and theory under Guirand.

Debussy set himself the task, and no light one, of establishing a style of music wholly his own, and he achieved his object remarkably well.

Among his best known works are "La Mer", a very impressive sea picture; the "St. Cecilia Ode"; "The Blessed Damozel"; "Iberia"; "Rondes de Printemps"; "Soirée dans Grenade"; "Serenade for a Doll"; "Golliwogs' Cakewalk"; "Pelléas and Mélisande"; "L'Enfant Prodigue"; the "Carol of the Homeless Children"; and "Le Martyre de Sébastien".

At the time of his death there were many works which were unpublished.

For some years Debussy was engaged in journalistic work as a musical critic.

A Festival of his works was held in Paris in 1929.

Debussy died in Paris on 26th March, 1918.

**ISIDORE DE LARA**, British though he was, it was his fate that his work should be far more popular on the Continent than in his own country.

Born in London, 1858, he studied singing in Italy under Lamperti, and composition in France under Lalo. But as a young man he returned to London and won fame both as a song-writer and a singer. His own song, "The Garden of Sleep", which he made so popular, sold in hundreds of thousands of copies and made famous the "Poppy-land" near Cromer.

He wrote over two hundred songs, yet the greater part of his career was devoted to operatic compositions. Of his twelve operas "The Light of Asia" was the first to bring him distinction. It was produced at Covent Garden, London, in 1892. His greatest success was "Messaline", first produced in Monte Carlo in 1899, which at the time of his death had been performed three thousand times. In this work De Lara took for his model Massenet. "Nail" was produced at Covent Garden in 1919, and later the Carl Rosa Company gave his "The Three Musketeers".

His splendid series of concerts—something like

1,400 in all—which he organized during the war 1914-18, were a credit to his untiring energy and enthusiasm on behalf of English music.

De Lara's efforts to establish and endow a national opera house in London, on similar lines to the State opera houses of the Continent, though unsuccessful were much appreciated by music-lovers all over the country.

He died in Paris, 2nd September, 1935.

**CLEMENT PHILIBERT LES DELIBES**, one of the chief of the French musical composers of the nineteenth century, was born 21st February, 1836, at St. Germain-du-Val.

Delibes was thirty years old before he produced a work which attracted attention. This was the music for the ballet "La Source" and was a great success. A similar work, "Coppélia", was produced in 1870.

Of his operas, "Le Roi l'a dit" (1873) and "Lakmé" were popular, and, although neither had a long life, the overture to the former is still heard occasionally. "Sylvia", a mythological ballet, is perhaps the best known of all his compositions. "La Mort d'Orphée", a grand scena, enjoyed considerable success.

Delibes had a great ambition to write serious opera, but he never got beyond light opera and ballet music, for which he is best remembered.

For some time Delibes was the second director at the Grand Opera in Paris. In 1880 he was appointed a professor at the Paris Conservatoire.

His distinguished career was crowned by the bestowal of some of the highest honours France can give her countrymen.

Delibes died 16th January, 1891, when fifty-five years of age.

**FREDERICK DELIUS** was born on the 29th January, 1862, at Bradford, Yorkshire. He was almost entirely a self-taught musician.

In his young days he travelled a good deal in South America. The beautiful and harmonious singing of the negroes, that Delius heard as he sat in the evenings on the verandah of his house out in Florida, deeply impressed him. And it was probably from that time that his musical career began.

For two years Delius was at Leipzig Conservatorium, and a fellow-student of the great Norwegian composer, Grieg (*q.v.*). When he was twenty-six he went to live in France and there he remained, apart from an occasional visit to the country of his birth. Although he lived in France for so many years, France knows very little of his music, even less than England. In the past, Germany has known more of his music than any other country.

Delius composed some beautiful works, and the fact that he did not live here cannot justify the neglect of that music. Yet prior to the Festival of his works which was held in London in 1929, under the direction of that indefatigable musician, Sir Thomas Beecham (*q.v.*), and the late Peter Warlock (*q.v.*), I believe thirty years had elapsed since an entire programme of his works was heard in London.

Among the best known works by this composer are "Hassan"; "A Mass of Life"; the first "Dance Rhapsody"; "Brigg Fair"; the "Violoncello Concerto"; the "Double Concerto for Violin and Violoncello" with orchestra; "Sea Drift"; "A Village Romeo and Juliet"; "Song of the High Hills"; "Arabeske"; "On hearing the first Cuckoo"; "North Country Sketches"; "Appalachia"; "Songs of Sunset"; and "Eventyr".

His Majesty King George honoured Delius with a Companionship of Honour in 1929, a distinction which

I know of no other musician ever possessing. The University of Oxford conferred the degree of Mus. Doc. upon him in the same year.

When Delius attended the Festival of his works in England in 1929, it was no giant, no big and powerful man like Handel (*q.v.*) or Beethoven (*q.v.*) whom we had in our midst, but a frail man, suffering the terrible affliction of blindness and paralysed, yet happy at the thought of being "home" again, and thrilled at the prospects of the Festival of his works, a Festival long overdue.

He died 10th June, 1934, and was buried in the village churchyard of Limpsfield, Surrey. His devoted wife died almost a year later, 28th May, 1935, and was buried by his side.

**EMMY DESTINN**, one of the greatest twentieth-century singers, was born at Prague, in 1878.

In her younger days she had literary aspirations and published verses in German.

In 1901 she appeared at Bayreuth, but it was not until three years later that London heard the glorious voice that had already won popularity on the Continent. She created furore on the opening night of the 1904 season at Covent Garden, when she appeared as *Donna Anna*.

She was the original *Diemut* in *Feuersnot*, and *Salome* in the Berlin productions of Strauss's works, was the first to sing the heroine of Puccini's "Girl of the Golden West", and created the parts of *Butterfly* and *Tess* at Covent Garden.

Pre-war opera-goers clamoured for Destinn at Covent Garden where, though her repertory was limited through no fault of her own, few fuller and richer voices have been heard. But Destinn had a grievance. London kept her to *Aida* and *Butterfly*. She wanted

to interest Londoners in her countrymen's (Smetana and Dvorák) works, for she was a passionate patriot.

Her last appearance in London was in "Un Ballo" in 1919. That performance the writer will never forget. The love duet sung by Destinn and Martinelli was rendered in a most intoxicating way.

Destinn's retirement was premature. She bought a castle in southern Bohemia, and amused herself with her hobbies—the collection of mementoes of Napoleon and the collection of pictures and models of skeletons—and fishing.

In 1928 she married Herr Franz Holzbach, a young airman who, having crashed on her estate, she rescued and nursed.

She had been in bad health for some time, and whilst consulting a specialist she had a stroke in his room and died the following day, 29th January, 1930.

**CHARLES DIBBIN**, one of the best known of eighteenth-century English composers, was born at Southampton 4th March, 1745.

His pastoral operetta "The Shepherd's Artifice", produced when he was only nineteen, was the first of a long series of musical entertainments, in which he invariably acted himself, for he was a fine singer.

He first appeared at Covent Garden Theatre, but after he began to compose he transferred his services to Drury Lane. In 1769 he was engaged to compose for Ranelagh Gardens, and in the same year he wrote some of the music for the Shakespeare jubilee at Stratford-on-Avon.

At Sadler's Wells Theatre he produced his "The Waterman" (1774) and "The Quaker" (1775), both of which had long and popular runs. Next he was engaged at the Lyceum Theatre, where he produced "The Oddities" containing the fine sea song "Poor Jack".

"Tom Bowling", the song upon which his fame chiefly rests, was composed as a sincere expression of grief on the death of his eldest brother.

In all he wrote over seventy dramatic sketches and over six hundred songs.

What Dibdin called "table entertainments" or "The Whim of the Moment", in which he was author, composer, narrator, singer, and accompanist, are described in "The Musical Tour of Mr. Dibdin" (1788).

He wrote a "History of the English Stage", five volumes, in 1795.

In 1803 Dibdin was granted a government pension of £200, but three years later this was withdrawn by the Grenville government.

He died 25th July, 1814.

**BERNARD VAN DIEREN**, one of the most remarkable of musicians, was born in 1888. His father was Dutch and his mother French.

Comparatively few people know his music well. Mr. van Dieren, although he lived in England from 1909 to his death, was at one time so little known that many thought the name was only a pen-name of some other musician. His compositions are difficult, and of an elaborate polyphonic texture. They consist chiefly of songs and chamber music. His opera-buffa "The Tailor" was first produced by the Oxford University Opera Club in February 1936.

He studied for the medical profession, was thoroughly educated for a scientific career, and worked for some time as an X-ray expert.

A great scholar and widely read, the choice of some of the poems he set to music were most unconventional.

He was a staunch friend of Delius, Busoni, Peter Warlock (*q.v.*), whose sole executor he was, and to whose memory he proposed to pay tribute in a sym-

phony which he left unfinished, and Jacob Epstein the sculptor for whom he sat as the model for the statue of Christ.

He wrote some critical comments on music in a book entitled "Down Among the Dead Men", published in 1936.

Mr. van Dieren married Freda Kindler, the pianist, sister of Hans Kindler, the well-known 'cellist and conductor.

He died 24th April, 1936.

**PAUL MARIE THEODORE VINCENT D'INDY**, French genius, for he excelled in nearly all branches of the musical art, was born in Paris 27th March, 1851.

He studied at the Paris Conservatoire, and became an accomplished pianist and organist. He was the pupil of Cesar Franck (*q.v.*) for composition and organ. His orchestral experience was gained from playing the drums in Colonne's orchestra. For some time he assisted in the direction of Lamoureux's concerts, and also directed the rehearsals. He was one of the founders, and directed the Schola Cantorum, and was an authority on folk-song and Gregorian chants. His contributions to musical literature included a "Course of Composition", a work based on historical study of every art-form, and biographies of Beethoven and Franck.

Some of the most important of his works are the trilogy Wallenstein; "Le Chant de la Cloche", based on Schiller's poem; "Sange Fleurie", a legend; a symphonic ballad "La Forêt enchantée"; the symphonic variations "Istar"; the "Symphonie Cévenole", composed in 1886 and inspired probably by the mountains of Vivrais, where he spent most of his leisure; the overture to "Antoine et Cleopatre"; and "Fervaal", a musical drama in three acts which he wrote in 1897.

The works of D'Indy have been much neglected. There are those who say that the reason is owing to his choice of subject his music does not suit the popular taste so well as that of some of his contemporaries. Against that there is the opinion that some of his works possess all the qualities which gain popular approval.

He died in Paris in 1931.

**ERNST VON DOHNANYI**, the Hungarian pianist, composer, and conductor, was born at Pressburg in 1877.

He studied at the Royal Hungarian Academy of Music, Budapest, and later under d'Albert.

He is well known to English audiences both as a pianist and conductor, having first appeared in this country in the former capacity when he was twenty-one.

He has composed for nearly every form of the musical art—chamber music, concertos, ballet, and opera. His works are clear-cut, melodious, and in every way delightfully attractive to modern taste.

In 1908 he was appointed professor of pianoforte at the Berlin Hochschule, and since 1919 he has directed the Budapest Conservatoire.

On the occasion of the Budapest Philharmonic Orchestra visiting England during the seventy-fifth year of its existence in 1928, Dohnanyi was in charge. It was their first visit to England. At the first of their concerts Dohnanyi played Mozart's Pianoforte Concerto No. 17, and simultaneously conducted the orchestra. At this same concert his own "Ruralia Hungarica" was given its first performance in England.

Dohnanyi is held in the highest esteem in his own country, and in honour of his fiftieth birthday a commemorative medal was struck.

Many of his works have been recorded for the gramophone by eminent artists, including his "Variations on a Nursery Tune", the "Capriccio in F minor", the "Rhapsody No. 3 in C major", and the "Ruralia Hungarica".

During recent years his concert tours and his teaching have made so great a demand on his time that his compositions have been comparatively few.

**GAETANO DONIZETTI**, the Italian operatic composer, was born 29th November, 1797, at Bergamo.

Donizetti composed no fewer than sixty-five operas, and a great number of them were very successful. Some composers have taken as long as three or four years to write one opera, but Donizetti wrote as many as six operas in one year. He composed four operas in 1822, and in the following year three. And so he worked on. When he was told that Rossini (*q.v.*) had written the "Barber of Seville" in fourteen days, Donizetti said, "Ah, but Rossini is so lazy!" Evidently this was intended as a gibe at Rossini for writing in bed, although Donizetti did precisely the same thing.

Of his works, "Elisir d'Amore"; "Lucia di Lammermoor"; "La Fille du Régiment"; "Anna Bolena"; "La Favorite"; "Lucrezia Borgia"; "Maria di Rohan"; "Linda di Chamounix"; and "Don Pasquale" are best known. It is nearly a century ago since Donizetti wrote the "Lucia di Lammermoor", but when it was revived in Italy a few years ago it was well received.

Whatever criticism be brought against Donizetti's work with regard to his harmonies, or rather the absence of harmony, he wrote in a smooth, flowing style and created beautiful melodies, and in dramatic situations he showed his power of manipulation.

Donizetti died, in his fifty-first year, 8th April, 1848.

**CLEMENT FRANCOIS THEODORE DUBOIS**, one of the most talented French musicians of the nineteenth century, was born at Rosnay, Marne, in 1837.

Dubois studied music under Ambroise Thomas (*q.v.*) at the Conservatoire in Paris. He won the Prix de Rome in 1861 with his cantata "Atala".

As a composer, Dubois was not perhaps at his best, but at the same time his works show great ability. He composed two oratorios, "Les Sept Paroles du Christ" and "Le Paradis perdu", the latter winning for him the musical prize in Paris in 1878. His opera, "La Guzla de l'Emir", was produced in 1873, and then followed "Farandole", a ballet; a lyrical drama entitled "Aben-Hamed"; and "Xavière", which was a dramatic idyll.

When Dubois left Rome and returned to Paris he held various positions as organist and professor. For some time he was choirmaster at St. Clotilde, and on relinquishing that position he became organist at the Madeleine Church.

In 1871 he was appointed professor of harmony, and twenty years later professor of composition, at the Paris Conservatoire of Music. In 1896, on the death of his former master, Ambroise Thomas, Dubois was appointed director of the Conservatoire.

Dubois died in Paris on 11th June, 1924.

**THOMAS FREDERICK DUNHILL** was born on February 1st, 1877, at Hampstead, London.

Dunhill studied at the Royal College of Music, and under Franklin Taylor and Sir Charles Villiers Stanford (*q.v.*). He is a Fellow of the Royal College of Music, and also a Professor at the College. For nine years he was a Professor of the Pianoforte at Eton College.

Among his numerous compositions are the "Chiddington Suite," a delightful work; "Valse Fantasia"; "Capricious Variations"; the "Symphony in A minor"; "Elegiac Variations"; "The Pixies" suite; the opera "The Enchanted Garden", which received the Carnegie award in 1925; and the songs, "The Cloths of Heaven", "Gifts", "Comrades", and "The Wind among the Trees".

Mr. Dunhill's book, "Sullivan's Comic Operas—A Critical Appreciation", which was published in 1928, is one of the finest criticisms of the famous Savoy Opera yet written.

He is a well-known lecturer on musical subjects, and an adjudicator at musical festivals.

**MARCEL DUPRÉ**, one of the greatest living organists, comes of a very distinguished family of organ musicians.

His remarkable memory as well as his musicianship first attracted public attention. When he was ten he could play many of Bach's Preludes and Fugues on the organ without music. During his distinguished career he has performed many remarkable feats of memory, the greatest being that of giving a series of ten recitals and playing the whole of Bach's organ music by heart.

To his executive ability and memory he adds the faculty of extempore playing, and in this art few can equal, and none surpass him.

He has made many contributions to organ music, and at the first performance in England of his Symphony for organ and orchestra, played at a Promenade Concert in the 1930 season, he himself presided at the organ.

Dupré has made several gramophone recordings of the works of Bach and others, at the organs of Alexandra Palace, and Queen's Hall, London.

**JOHANN LADISLAUS DUSSEK**, who was born at Czaslau, Bohemia, 9th February, 1761, was an eminent pianist and composer.

For some time Dussek studied under Emanuel Bach (q.v.) at Hamburg.

Dussek was a pianist of extraordinary brilliance, especially in his rendering of cantabile passages, in which he is said to have been unsurpassed. He greatly influenced the development of the technical resources of the pianoforte.

Chief among his compositions were his pianoforte pieces, but in addition he wrote quartets, trios, and a number of sonatas for the violin, for the harp, the violoncello, and also the flute.

Dussek and his wife (she was one of the most celebrated German singers, and a pianist and harpist of great ability) were in Vienna in 1786 when Mozart's (q.v.) famous opera "Le Nozze di Figaro" was produced. Much doubt was expressed as to the possible success of this opera. Mozart had strong cabals against him. Dussek said the reason for these intrigues was the high estimation which Mozart had gained by his "uncommon talent and skill".

In the following year (1787) at Prague, on the eve of the first production of "Don Giovanni", when Dussek was entertaining a large party of friends, which included Mozart, someone reminded Mozart that he had not written the overture. Therefore, with Dussek's permission, Mozart retired to his room; his wife made him some punch to keep him awake, and the overture was composed during the night, and ready by the morning. The friendship between Dussek and Mozart was very close, and, in September 1791, when Mozart's health was causing great anxiety, he spent a holiday with Dussek at Prague, where the latter always had cheerful musical company at his house.

For some years from 1792 Dussek lived in London, but the latter part of his life was spent in Paris, where he was in the service of Prince Talleyrand.

Dussek died 20th March, 1812, at the age of fifty-one years.

**ANTONIN DVORÁK**, the great Bohemian musical composer, was born 8th September, 1841, near Kralup. He was the son of a butcher, was educated at a village school, and received his first musical instruction from the village organist. He was apprenticed to his father's trade, and deputized for his music teacher occasionally.

Dvorák's serious study of music was taken at Prague. He played the viola and acted as deputy conductor of a small orchestra.

In 1873 Dvorák was appointed organist at St. Adalbert's Church, Prague, in which town he was a member of the Bohemian Theatre Orchestra.

Dvorák wrote symphonies, choral works, chamber music, and pianoforte pieces. His three symphonies, composed 1874-5, show his great command of orchestration. His third was dedicated to von Bülow (*q.v.*), who thanked him with these words: "A dedication from you who—next to Brahms—are the most God-inspired composer of the day . . ." Of his choral works, the "Stabat Mater" and "The Spectre's Bride", which was composed for the Birmingham Festival in 1885, are best known. "The Dumky" quartet in E flat, the Trio in F minor, and "Five Bagatelles" (for two violins, violoncello, and piano) are among the best of his chamber music.

Until 1883 Dvorák's music was practically unknown in England. It was the great English musician, Sir Joseph Barnby (*q.v.*), who in that year, by his production of Dvorák's "Stabat Mater", set everyone talking

of this Bohemian musician and his music. A year later Dvorák, a wild-looking but gentle-mannered man, was invited to this country. Here he personally conducted his "Stabat Mater", and his Symphony in D, and everybody declared him to be a great musician. Such men as Richter (*q.v.*), Brahms (*q.v.*), and Bülow (*q.v.*) all gave him their blessing, and two years later (1886) his "St. Ludmila" was produced at the Leeds Festival. Dvorák was overjoyed at the success he had achieved by this work. He wrote home: "The greatest interest kept going to the very last note. I am still in the greatest state of excitement, partly the result of the remarkable performance of the orchestra (120 players), chorus (350), and soloists of the first rank; and also on account of the magnificent ovation on the part of the public. . . . I heard that at Ludmila's aria, 'O grant me in the dust to fall', which the famous Albani sang divinely, the public was moved to tears."

For over six years Dvorák was director of the National Conservatory of Music in New York. In 1901 he became director of music at Prague.

If a musician or music can be fashionable, Dvorák and his music certainly were between thirty and forty years ago. Yet to-day we hear few of his works beyond the "New World" symphony, the "Slavonic Dances", the "Carnaval" overture, and the inevitable "Humoresque".

Dvorák died 1st May, 1904, when sixty-three years of age.

JOHN BACCHUS DYKES, British musician and churchman, was born at Hull, 10th March, 1823.

His musical distinction rests chiefly on his hymn tunes of which he wrote a great number, and he was in fact joint compiler of "Hymns Ancient and Modern".

Among the best known hymn tunes which he wrote are "Nearer, my God to Thee", and "Jesu, Lover of my Soul".

He was one of the founders of the Cambridge University Musical Society.

In 1849 he was appointed minor canon and precentor of Durham, and he retained the post until his death on 22nd January, 1876.

**EDWARD WILLIAM ELGAR**, the greatest English composer since Purcell (*q.v.*), was born in a tiny cottage at Broadheath, near Worcester, on the 2nd June, 1857. Elgar was educated privately. He was entirely a self-taught musician.

From about the age of thirty Elgar devoted himself almost entirely to composition. In 1892 he wrote "The Black Knight". Four years later his "Lux Christi" was produced at the Worcester Festival. "Caractacus" followed at the Leeds Festival in 1898, and in 1900 his great work, "The Dream of Gerontius", was first produced at the Birmingham Festival.

At the Lower Rhine Festival, held at Dusseldorf in 1902, Elgar's "Dream of Gerontius" was performed. This was the first time that an honour of this kind had been given to an English work. Richard Strauss (*q.v.*) gave the work very high praise.

It was not until this time, after Elgar had reached the age of forty-five, having worked his way slowly but surely to the front rank of musical composers, that many of his fellow-countrymen realized his genius.

The "Enigma Variations" revealed in Elgar the force and character of a genius. His oratorio, "The Apostles", was first performed at the Birmingham Festival in 1903. The following year an "Elgar Festival" was given at Covent Garden, and here it was that his "In the South" was first performed. In the

same year (1904) the honour of knighthood was conferred upon him.

Sir Edward's works were not confined to cantatas and oratorios, as some people then thought. Indeed, his compositions up to that time were but the prelude to his magnificent symphonies and other brilliant works. To-day we have works by this great musician for practically every form of musical composition.

Beethoven (*q.v.*) and Wagner (*q.v.*) loved to roam the countryside, and many of their compositions were in that atmosphere inspired. Likewise Elgar. He was a great Englishman, and the glories of his native countryside were the inspiration of his wonderful English music.

The works of Sir Edward Elgar are held in great esteem in almost every country.

In addition to those works already noted, and which are very popular, are "King Olaf" and "The Kingdom" of his choral works; "The Introduction and Allegro for Strings"; "Falstaff"; "Carillon, Polonia"; his two Symphonies; the Violin Concerto; the beautiful Violoncello Concerto; and a wealth of chamber music, which includes the Violin Sonata, the Piano Quintet, and the String Quartet.

The "Pomp and Circumstance" marches, which Elgar dedicated to his friend, Mr. Alfred E. Rodewald, and members of the Liverpool Orchestral Society; "The Crown of India" march; "The Wand of Youth" suite; "Nursery Suite"; and "Dream Children" are well known. "From the Bavarian Highlands", Op. 27, was written after Elgar's travels in Germany. As a song-writer, Sir Edward Elgar has given his country of the best. "Land of Hope and Glory" is world renowned, but "Where Corals Lie" and "In Haven" from the song cycle "Sea Pictures" are also profoundly English songs. "Pleading"; "The Shepherd's Song";

"Like the Damask Rose"; "In the Dawn"; "The Pipes of Pan"; "Sabbath Morn at Sea"; and "Queen Mary's Song", a setting to Lord Tennyson's words, are equally well known.

The Universities of Cambridge, Oxford and Durham, and the Yale University, U.S.A., each conferred the degree of Mus. Doc. upon him. He was an Honorary Freeman of the City of Worcester and also of the Worshipful Company of Musicians, London, and this Company's Cobbett Gold Medal for services in connection with chamber music was presented to Sir Edward in 1928. Of the Royal Academy of Music, Sir Edward was an honorary member, and of the Royal College of Music and the Royal College of Organists, he was an Hon. Fellow. One of the greatest honours the King can confer upon a subject is the Order of Merit. Sir Edward Elgar received the Order of Merit in 1911, and was the first musician to be thus decorated. France, Belgium, Italy, Holland, and Sweden all honoured Sir Edward with the degree of Hon. Academician, and the King of Belgium conferred the Order of the Crown of Belgium upon him.

On the death of Sir Walter Parratt (*q.v.*) in 1924, he was appointed Master of the King's Musick.

Sir Edward married, in 1889, Caroline Alice, only daughter of the late General Sir Henry Gee Roberts, K.C.B. Lady Elgar died in 1920.

Sir Edward brought musical distinction to this country at a time when it was badly in need of a great composer. At that time Germany, undoubtedly, held the supreme position, but by courage and determination Sir Edward Elgar raised the standard of English music to a much higher position than it had held for some considerable time.

In writing of so great a man and his music, it is not easy, especially as one is confined to so small a space,

and I know that I have inadequately dealt with my subject; but I have, I hope, placed before my readers sufficient facts to share the view of Mr. George Bernard Shaw, who has truly said that Elgar's music is "The Music of an English Gentleman".

Sir Edward died 23rd February, 1934.

He left a 3rd Symphony, commissioned by the British Broadcasting Corporation, unfinished.

**MISCHA ELMAN**, the Russian violinist, was born at Stalnoje, Kieff, in 1892. He is the son of a Jewish schoolmaster, and many of the tunes which he played at his first concert when he was five were learned by ear from his father.

The family had many difficulties, but his father overcame most and eventually got the boy admission to the Imperial School of Music at Odessa. There he was taught by Fidelmann, came under the notice of Auer, and became the latter's pupil at the Imperial Conservatoire at Petrograd. His genius developed rapidly, and at fifteen he was hailed as a mature artist and technically equipped for the exacting compositions which a virtuoso would be called upon to perform.

His London début as a prodigy of thirteen has been followed by permanent success. To-day he is recognized as one of the world's greatest violinists.

He owns a Stradivarius violin which is worth ten thousand pounds. It is said that he never carries it himself because he considers that a violinist's hands should not lift even that weight, especially before a concert.

He became a naturalized American citizen in 1920.

**HEINRICH WILHELM ERNST**, one of the most famous violinists of the nineteenth century, was born 6th May, 1814, at Brünn.

This great Austrian musician became an exponent of the style of playing which Paganini (*q.v.*) created.

Ernst wrote a good deal of music for the violin. His "Elégie"; the "Nocturne" in A; the "Concerto" in F sharp minor; and the "Fantasias" on Hungarian airs ("Othello" and "Le Prophète") are among the best known of his works.

Although Ernst's music is not frequently heard now, his works are invaluable to the violin student, and rank among the best compositions for that instrument.

Ernst died 8th October, 1865.

**JOHN FIELD**, the British composer, was born at Dublin in 1782.

He gave his first pianoforte recital in London when he was twelve. When he was a young man he went to Russia, and spent the greater part of his life there. In 1802 he met Muzio Clementi in St. Petersburg, and together they gave concerts in various parts of Russia. After Clementi left for England, Field apparently settled in Moscow, where he spent the last eleven years of his life.

As a pianist he received much praise, especially from Spohr (*q.v.*).

Of his compositions those which brought him fame were his "nocturnes", compositions full of romantic charm and a form of music which Chopin developed by his genius, and won world renown.

He died in 1837.

**HERMAN FINCK**, British composer and conductor, was born in London 4th November, 1872.

When he was sixteen he played in the orchestra at the Globe Theatre, London, where the late Sir Edward German was conducting Richard Mans-

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field's "Richard III" and the first of his own incidental music.

He has written over fifty light operas and hundreds of songs. In the writing of incidental music to plays, musical comedy, and revues, he excels. He is the originator of the musical medley known as the "switch", a fascinating arrangement of popular tunes, one of the best known being his "Melodious Memories". At his sixty-second birthday party at the Prince's Theatre, London, he said: "Anyhow I've had forty years of Melodious Melodies. I've seen melody eclipsed by jazz, and now I hear melody coming back again. I've always pinned my faith to melody, though sometimes I wished it was a safety-pin."

As musical director of the Palace Theatre from 1900 to 1921, his name became a household word, and his famous tune "In the Shadows" is as popular to-day as it was nearly a quarter of a century ago. He wrote the incidental music to one of the most successful revues, "Hello! America", in 1918.

For many years he was musical director at Drury Lane Theatre.

**KIRSTEN FLAGSTAD**, the distinguished Norwegian prima donna, was born at Oslo in 1897.

Although she had sung for nearly twenty years at the opera houses of Norway, she did not become internationally famous until 1933 when she appeared at Bayreuth. It was her first appearance outside her own country. The following year she again sang at Bayreuth, and Gatti-Casazza, having given her an audition, at once engaged her for the next season at the Metropolitan Opera House, New York.

After twenty uneventful years at the opera of Norway, in two years Madame Flagstad became the idol not only of the great American opera house, but also of



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KIRSTEN FLAGSTAD



Covent Garden, where she made her début in 1936, appearing as Isolde and Brünhilde in Wagner's "Ring". She scored a great triumph and was the most satisfactory sensation of the season.

Madame Flagstad has sung sixty-eight rôles in opera, but her favourites remain Isolde, Brünhilde, and Leonora in "Fidelio".

In private life Madame Flagstad is Mrs. Henry Johansen. Her husband is a Norwegian timber merchant. When her professional engagements permit she enjoys gardening and skiing. She has won many winter sports championships.

**CESAR AUGUSTE FRANCK** was born 10th December, 1822, at Liége.

Franck was fifteen years of age when he entered the Conservatoire of Music in Paris.

His cantata, "Ruth", which was produced in 1846, achieved a fair amount of success, but it was by his compositions of later life that he gained much recognition. The oratorio "Rédemption", which he produced in 1873, was the composition which earned him fame. Then followed another oratorio, "Les Béatitudes". The Symphony in D was written in 1889, only a year before he died, and his operas, "Hulda" and "Ghiselle", were not performed until after his death. "Le Chasseur Mandit", an orchestral work; his Violin Sonata in A; the "Preludio Aria e Finale"; the D major quartet; and the "Grande Pièce Symphonique", for the organ, are all well-known compositions by Franck.

From 1872, Franck was a teacher of the organ at the Paris Conservatoire.

In Franck's music can be traced the influence of Palestrina (q.v.), Bach (q.v.), and Beethoven (q.v.), and on the whole has a religious inspiration.

Franck died 8th November, 1890.

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**WILHELM FURTWÄNGLER**, the distinguished German conductor, was born June 25th, 1886, at Berlin.

Furtwängler commenced his studies, at the age of eight years, at Munich, where he became an excellent pianist. He was a pupil of Rheinberger (*q.v.*).

For many years Furtwängler has conducted the Philharmonic Orchestra in Berlin, and the Gewandhaus Orchestra at Leipzig (1922-28), two of the most famous orchestras in Germany. The Berlin Philharmonic Orchestra, under Furtwängler, visited England in 1929. Unlike many conductors, Furtwängler is not steeped in the works of a few composers. Every work that he conducts is mentally rehearsed, and every player under him is given the benefit of his great knowledge at rehearsals. And when, at the public performance, Furtwängler faces his orchestra and uses every means—mental, muscular, and facial—to secure the required effect, he is equally at home with Beethoven (*q.v.*), Bach (*q.v.*), Mozart (*q.v.*), Stravinsky (*q.v.*), or any other composer. By his wonderful personality Furtwängler has endeared himself to all over whom he has conducted.

Furtwängler was one of the conductors in Vienna during the Schubert Centenary Celebrations in 1928. He was appointed conductor of the Vienna Philharmonic Orchestra in December 1928.

**NIELS WILHELM GADE**, the Danish musical composer, was born at Copenhagen 22nd February, 1817.

At twenty-four years of age he attracted much attention by a number of his overtures, which were subsequently published under the title of "Echoes of Ossian". Two years later he was made a royal grant, and went to Leipzig for further instruction. There he remained for five years, during which time he

formed a close friendship with the great Mendelssohn (*q.v.*).

Gade returned to Copenhagen, and in 1865, with Hartmann, founded the Conservatoire of Music there.

Among his best works were his orchestral compositions, which included eight symphonies and the "Michael Angelo" overture. He wrote several works for stringed instruments and the pianoforte. Six of his vocal compositions, namely, "Spring Message"; "Spring Fantasy"; "Psyche"; "Zion"; "The Crusaders"; and "The Erl-King's Daughter"; were very popular. "The Erl-King's Daughter" is a ballad founded on Danish legends.

During the nineteenth century there was a great diffusion in the art and practice of music, and Gade undoubtedly brought musical credit to his country, and was one of the originators of the Scandinavian school of music.

Gade died 21st December, 1890, aged seventy-three years.

**AMELITA GALLI-CURCI**, the Italian coloratura soprano, was born in Milan 18th November, 1889.

She made her début in Rome in 1909 as Gilda in "Rigoletto". She toured Spain and South America with some success, but her real fame began when she appeared at the Chicago Opera House in 1916. In January 1918 she sang for the first time in New York, and her conquest of the city remains one of the most memorable events in the music world.

Madame Galli-Curci is undoubtedly one of the greatest singers of the century. Pure quality, wonderful flexibility, and a wide range make hers a voice not easily forgotten.

In addition to her vocal achievements she is an accomplished pianist.

She made her first appearance in London at the Albert Hall on 12th October, 1924.

In 1935 she underwent an operation for goitre in a Chicago hospital. By it it was hoped to remove serious pressure on the windpipe and probably give greater volume to her voice.

**MANUEL DEL POPOLO VICENTE GARCIA**, Spanish tenor singer and composer, was born at Seville 22nd January, 1775.

He first won distinction by his singing in Paer's opera "Griselda" in Paris. In Italy, his own opera "Il Califo di Bagdad", in which he himself sang, was a great success.

But Garcia's renown rests almost entirely on his talent as a teacher. In Paris he trained some of the greatest singers of his time, among them his own daughters Maria, who became Madame Malibran, and Paulina, Madame Viardot-Garcia. Of Madame Malibran, Verdi (*q.v.*) wrote: "She was very great, but not always at her best! Sometimes sublime and sometimes baroque! . . . All the same, a very great, a wonderful artist."

He died 2nd June, 1832.

**MANUEL GARCIA**, son of M. D. P. V. Garcia, was born at Madrid in 1805.

He inherited from his father the great gift of teaching and won for himself the reputation of a brilliant singing master. His first appointment was at the Conservatoire in Paris, where he taught from 1842 until he became a professor at the Royal Academy of Music, London, in 1850. There he taught for nearly fifty years.

On attaining his hundredth birthday he was suitably honoured and feted in London in March 1905.

In addition to his great work as a teacher he wrote several books on music, among them "Memoire sur la Voix Humaine" (1840), "Traite de l'Art de Chant" (1841), and an English translation on "Hints on Singing" (1894).

His fame also rests on the fact that he was the inventor of the laryngoscope, an instrument indispensable for examination of the throat.

He died in 1906.

**JEAN GÉRARDY**, the great violoncellist, was born at Liège on 7th December, 1877.

When he was eleven years old he made his first appearance in England. He was then on tour with Paderewski (*q.v.*) and Ysaye (*q.v.*).

Gérardy had a remarkable career, and his reputation all over Europe was that of being the greatest violoncellist of his time. When he played with Ysaye at the old St. James's Hall, London, his chair used to be placed on a box, so that he did not appear too diminutive a figure compared with the giant Ysaye. Many of our leading musicians marked him then, boy though he was, as a leader among violoncellists. Gérardy proved their conviction to be true. He was an artist of pure blood, and charming personality.

Jean Gérardy died in 1929, at the age of fifty-two years.

**ELENA GERHARDT** was born in Leipzig in 1883. Her parents, both enthusiastic musical amateurs, were delighted when the child showed very early signs of musical talent. At sixteen she entered the Leipzig Conservatoire, full of ambition and determination to become one of the greatest lieder singers in the world, a position she undoubtedly occupies to-day.

"It is always a pleasure to welcome Elena Gerhardt

to our midst." Such a phrase is heard wherever a Gerhardt recital is announced.

Her interpretation of the classic songs of Schubert, Brahms, Schumann, and Hugo Wolf, soon attracted the attention of Arthur Nikisch. So enthusiastic about her was he that he insisted on her giving a public lieder recital when she was eighteen. He accompanied her at the piano. So started a great career.

She made her English début at the Queen's Hall in 1906. Her London appearances are now among the principal musical events of the season.

Madame Gerhardt excels in her Schubert and Hugo Wolf recitals. They are an object-lesson in the art of lieder singing. The wonderful power and majestic quality of her beautiful mezzo-soprano voice remain unimpaired. It may quite definitely be said that her interpretations are final. She sets her own standard, and that, as far as Hugo Wolf's works are concerned, is the standard for all time.

In 1931 Madame Gerhardt was invited to make a first volume of gramophone records for the Hugo Wolf Society.

She was married in November 1932 to Dr. Kohl, the Director of the Leipzig Broadcasting Station.

**EDWARD GERMAN** was born at Whitchurch, Shropshire, on 17th February, 1862.

He was educated at Bridge House School, Chester, and studied at the Royal Academy of Music. He was elected a Fellow of the Royal Academy of Music in 1895.

When a young man between twenty-five and thirty-five, German composed some of his most popular music. Of the incidental music to the Shakespearean plays, "Richard III" was composed in 1889; to "Henry VIII" (the dances of which retain to this day

their great popularity, both as orchestral and piano-forte pieces) in 1892; to "Romeo and Juliet", 1895; to "As You Like It", 1896; and to "Much Ado About Nothing" in 1898.

German's fame dates from the production of this incidental music, yet it is hard to believe that even German himself could have anticipated the enduring popularity which these compositions have achieved.

Having thus proved his great ability, in 1900 he finished Sir Arthur Sullivan's (*q.v.*) "The Emerald Isle", which was produced at the Savoy Theatre. Two years later he wrote "Merrie England", wherein is the famous song "The Yeoman of England", which was an enormous success, and in 1903 his "A Princess of Kensington" with the famous song "Four Jolly Sailormen" was produced. The comic opera, "Tom Jones", is another of German's works, in which are the famous "Waltz Song" and "If Love's Content".

In 1904, in conjunction with Mr. Rudyard Kipling, German produced the "Just So Song Book".

In addition to the above works, German wrote symphonies and a large number of songs. His "Welsh Rhapsody", in which he used the old Welsh tunes "Loudly proclaimed o'er Land and Sea", "Hunting the Hare", "Bells of Aberdovey", and "The Men of Harlech", is a work of brilliance, and his "March Rhapsody" and "Coronation March and Hymn" are works of almost equal excellence. The latter was performed in Westminster Abbey at the Coronation of King George V, 1911. The "Entrance and Dance of the Children" from "The Conqueror" is a most attractive composition. His "Valse Gracieuse" fully justifies its name, and his tone poem, "The Willow Song", which was written for the centenary of the Royal Academy of Music, is an expressive work.

As a song-writer, German gave of his best. "The

English Rose"; "My Bonnie Lass, she smiled" (a part song); "It was a Lover and his Lass"; "Love is sent to make us Glad"; "Love, The Pedlar"; "O Peaceful England"; and "Glorious Devon" are among the best known.

His Majesty the King conferred the honour of knighthood upon German in 1928.

Sir Edward conducted at all the great Musical Festivals.

He died 11th November, 1936.

**GEORGE GERSHWIN** was one of the most prolific and best known American composers.

His popularity in England rests largely on his four contributions to the concert repertory—"Rhapsody in Blue", written in 1923 and probably the best known of his works; the "Piano Concerto in F" (1925); "An American in Paris" (1928); and his "Second Rhapsody" for orchestra and piano, which was completed in 1931.

The "Second Rhapsody" was given its first American performance in 1932 by the Boston Symphony Orchestra under Serge Koussevitzky. Its first performance in England was given by the London Symphony Orchestra under Sir Hamilton Harty, when the distinguished pianist Solomon took the solo part. In 1935 he wrote an opera "Porgy" for negro singers. It was first produced at New York in October of that year.

He has proved himself a composer of great resources, and a creator of fine tunes. George Gershwin died in Hollywood, California, in July, 1937.

**ORLANDO GIBBONS**, one of the earliest English musical composers, was born at Cambridge in 1583.

When he was twenty-one years of age he was ap-

pointed organist at the Chapel Royal, London, and this position he held for fifteen years or more. He was later organist at Westminster Abbey.

Of Gibbons's works, his anthems, hymns, and madrigals are considered masterpieces. He also wrote a good deal of music for stringed instruments, and such form extraordinary examples of chamber music of the early seventeenth century. His fantasias for two violins and violoncello are admirable works, and his octet, "Pavanne and Galliard", is still to be heard occasionally, although not a great amount of his music is now played. But the name of Gibbons will always be remembered for the work which he did in connection with the development of chamber music.

Gibbons spent the greater part of his life in London, but he died suddenly at Canterbury 5th June, 1625. He was buried in Canterbury Cathedral.

**ARMSTRONG GIBBS**, a musician and craftsman of great skill, was born near Cheltenham in 1889. He was educated at Winchester College and Cambridge. Whilst at the University he took his musical studies under Professor E. J. Dent. Later he went to the Royal College of Music, London, where he afterwards became a Professor of Composition.

In addition to operas and chamber music (his Three Pieces for String Quartet enrich the repertory of English chamber music), he has written a Symphony in E, first performed at a B.B.C. Symphony Concert in 1932, and numerous songs. "The Highwayman", a full-length choral and orchestral work, is a setting of Alfred Noyes's poem.

Throughout his compositions is a rare poetic sensitivity, and a delicacy of conception. If it be true that he occasionally introduces a modern idiom, it must be added that he does so without extravagance.

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**WALTER GIESEKING**, son of a German doctor and explorer, was born in Lyons, 1895.

He first played in public at Naples at the age of four. When he was five he played a full and varied programme at the Paris Exhibition.

What study was necessary to such a gifted child was taken at the famous pianoforte school of Karl Leimar in Hanover. Giesecking went there when he was sixteen, and so remarkable was his progress that he was made a grant by the State in order to pursue his studies.

Early in 1914 special recitals were arranged for him at the Leimar School. At these he played works of Beethoven, Chopin, Liszt, and Schumann, to large and enthusiastic audiences.

The outbreak of the war interrupted his career, and postponed by four years his introduction into the ranks of the world's greatest pianists.

He made his first appearance before an English audience in London in 1923. Since that time he has toured extensively and won for himself an almost world-wide reputation. In no country is he more welcome than England, where many of his important concerts have been broadcast, and thereby given him unlimited opportunity of playing works of modern composers as well as the old masters, with whom he is equally at ease.

**BENIAMINO GIGLI**, the brilliant Italian tenor, was born at Recanati in 1890. He is the son of a cobbler whose family showed no sign of musical genius. Yet as a boy of seven he sang solos in the parish church. To-day he is the squire of the village where he used to play as a child.

He entered the "Schola Cantorum" of the Sistine Chapel of St. Peter's, Rome, and studied under Perosi. Later he went to the Conservatoire of St. Cecilia.

Having won the first prize in an open competition at Parma, he made his début in "Gioconda" at Rovigo in 1914. He was engaged to sing the smaller rôles with Caruso at the Metropolitan Opera House, New York, but was not heard in London until 1930. The following year he scored a great success in "La Bohème" at Covent Garden. He is generally acclaimed as the greatest living tenor.

He made his British film début in 1936.

**ALEXANDRE GLAZOUNOV**, the famous Russian composer and conductor, was born on 10th August, 1865, at St. Petersburg.

He studied under Elenovsky and Rimsky-Korsakov, and was little more than twelve or thirteen years old when one of his compositions was publicly performed.

Glazounov wrote many works, including eight symphonies, the first when he was seventeen, six string quintets, and a number of pianoforte pieces. The "Carnival Overture"; the ballets, "The Seasons" and "Ramonda"; the "Poème Lyrique"; "Stenka Razin"; "The Forest" and "The Kremlin", symphonic poems; and the orchestral fantasia, "The Sea", are well-known works by this great composer. Of his pianoforte works, the "Sonata" in E minor, and the "Prelude and Fugue" in D minor are among the best known.

He made many visits to England, and in 1907 the degree of Mus. Doc. was conferred upon him by Cambridge University.

For many years he was the Director of the Conservatorium of Music at Petrograd.

He conducted in Paris in 1889, and for many years conducted the Russian Symphony Concerts at St. Petersburg.

Glazounov died 24th March, 1936.

**MICHAEL IVANOVITCH GLINKA**, the father of Russian music, was born in 1804. He was the son of wealthy parents, and had a pampered upbringing. Not until he was twenty-six did he think seriously of music as a profession. He was in Italy, where he had made the acquaintance of Bellini and Donizetti, when he decided to return home and write music.

His first opera was "A Life for the Tsar", and although it was written in Italian form, it contained tunes like Russian folk-songs, and so got away with the title of "Russian opera". It was not a great success. Six years later he wrote his second opera, "Russlan and Ludmilla". It fared little better than the first, yet it was musically superior, and a masterpiece of originality.

The failure of these works damped what little ambition he had, and he wrote very little afterwards, a few orchestral works and songs. "Chernomor's March", "Komarinskaya" (generally considered one of the best of Russian symphonic works), and two fantasias on Spanish tunes, "Jota" and "Summer Night in Madrid".

He died in 1857.

**CHRISTOPH WILLIBALD RITTER VON GLUCK** was born at Weidenwang, in the Upper Palatinate, 2nd July, 1714.

His first work of importance was the opera "Artaxerxes", which was produced at Milan in 1741. Four years later he came to England as a "composer of opera", to the Haymarket, London. His productions here, "Caduta de Giganti" and "Pyramus and Thisbe", resulted in failure. Rockstro has said of the failures: "The course of analytical study thus forced upon him led to the conviction that, however good an air may be in itself, it is only useful for dramatic purposes in so far as it is calculated to bring out the truthful expression of

the scene in which it is introduced, and this simple thesis formed the foundation of that great work of reformation which made his name so deservedly famous." His work with the poet Metastasio as librettist, however, maintained the traditions of the Italian masters. A change in Gluck's conception of the relations between the words and actions, and the music, was wrought after a visit to Germany. In 1754 he was appointed director of opera in Vienna, where he had lived since 1748, and here in 1762 he made the acquaintance of the poet Calzabigi. In Calzabigi, Gluck recognized the power to write an adequate libretto, and the result of the collaboration of these two men was the production of "*Orpheus*" (1762), "*Alceste*" (1767), and "*Paris and Helen*" (1769). The dedicatory epistle to the last two operas appears to justify the opinion that Gluck was the precursor of Wagner (*q.v.*).

A sensation, which caused violent controversy, was created when Gluck produced the opera "*Iphigenia in Aulis*"—with the libretto adapted by Du Roullett from Racine's tragedy—in 1774. This departure from traditional standards appalled all who attached their faith to Lully (*q.v.*) and Rameau (*q.v.*), and the adaptation of Racine's words to music by a foreign composer offended many.

At sixty years of age Gluck had entered upon a new and brilliant career. He had already produced in Paris four of his operas, viz., "*Iphigenia in Aulis*", "*Orfeo*", "*Alceste*", and "*Armida*".

Gluck was preparing to go to Vienna and had commenced "*Roland*" when he was informed that Piccini had been commissioned to treat the same subject. Gluck threw what he had written into the fire! An impetuous and turbulent manner which was characteristic of him, and an act which signified war. But Gluck foresaw danger, and he regarded Piccini as no contemptible

rival. Two formidable forces were formed—the Gluckists and the Piccinists. A host of pamphlets were circulated, and the Paris journals were crowded daily with epigrams. People of the highest rank took part in the tumult. At length the dispute became tedious, and it was finally settled by Marie Antoinette, Gluck's former pupil, who declared herself resolutely in Gluck's favour. Still higher success than any Gluck had yet achieved was the result of this triumph. "*Iphigenia in Tauris*" (1779) was perhaps Gluck's greatest work, but "*Armida*" (1777) proved his command of melody. "*Echo and Narcissus*" was produced in 1779.

Gluck retired from public life when he was sixty-eight years of age and passed the remainder of his days in Vienna, where his works were held in high esteem. Gluck was a man whose genius was united with simplicity, with an egotism which made his homage to his productions a kind of necessity to existence. He had amassed a large fortune and had the honour of familiar intercourse with the Imperial Family, yet these, with which an ordinary man would have been content, were nothing to him compared with praise of his works, and, when this was not offered, he had no hesitation to administer it himself! "*'Alceste'*," he once said, "I must own, is very little short of perfection."

Gluck and Handel (*q.v.*) greatly resembled each other, inasmuch as they enjoyed the art through the medium of their own productions. But Handel cared little for Gluck's works. After he had heard one of his operas, on the subject of the fall of giants, he declared it to be detestable.

In spite, however, of so high an authority as Handel against him, Gluck established an era in the musical art. He regenerated grand opera, and was the first to use the overture in order to foreshadow the nature of the following work. He treated orchestration very

skilfully, excluding the Harpsichord and introducing the Harp and Trombones.

All Gluck's early attempts at musical composition are overshadowed by oblivion, because of their conventional style, but from the time Gluck expressed his own truthful feelings, and exhibited his sentiments in new and more forcible lights, his works became immortal. The revolution which tended to remove from opera all absurdities, and make the art the expression of truth and nature, was the outcome of Gluck's progress and great enthusiasm. "Alceste" remains a tribute to the great reputation of Gluck. "Armida" was revived in London some years ago.

To his Italian training, Gluck owed his melody; to France, the value of declamation in recitative; and to Germany, harmony, orchestration, and the philosophical mind which made him a musical reformer.

From a renewed attack of apoplexy, Gluck died at Vienna 15th November, 1787.

**DAN GODFREY**, the distinguished conductor, was born on 20th June, 1868. He is the son of the late Dan Godfrey, who was for forty years Bandmaster of the Grenadier Guards, and the first Army Bandmaster to receive a commission. He is the grandson of Charles Godfrey, who for fifty years was Bandmaster of the Coldstream Guards, and a nephew of Fred Godfrey, Bandmaster of the Coldstream Guards, and of Charles Godfrey, Bandmaster of the Royal Horse Guards.

Godfrey was educated at King's College School, and the Royal College of Music.

In 1891 he toured South Africa, conducting opera. For some time he was conductor of the London Military Band, and Bandmaster of the Corps of Commissioners. In 1893 he became the Director of Music to the Corporation of Bournemouth, a position he held

until 1935. At the Wagner Festival in Berlin in 1904, Godfrey was the only British conductor.

The honour of knighthood was conferred upon him in 1922, and he was the first Director of Music to a Municipality to receive that honour.

Sir Dan is Vice-President of the British Music Society, and President of the Bournemouth Art and Literary Society, of the Bournemouth Dramatic Club, and of the Bournemouth Twynham Musical Society.

Sir Dan Godfrey has conducted Symphony Concerts at all the principal cities in England, and during his Directorship at Bournemouth has conducted something like 2,000 symphony concerts with a permanent orchestra.

In 1929 Sir Dan married Mrs. Annie Farlam, widow of Henry Farlam of Buxton, who was killed whilst serving with the Grenadier Guards during the war (1914-18).

**EUGENE GOOSSENS** was born at London on 26th May, 1893. His father, Eugène Goossens, was for some time conductor of the Carl Rosa Opera Company.

He began his musical study when he was five years of age, and two years later made his first public appearance as a violinist. Further study was taken at the Conservatoire at Bruges, and at the Royal College of Music, where he gained the "Liverpool" scholarship. He studied composition under Sir Charles Villiers Stanford (*q.v.*).

Goossens's ambition was to become a composer and conductor, and his first work, "Chinese Variations", was given at a College concert during his student days.

When he was nineteen years of age, Goossens joined the Queen's Hall Orchestra as a violinist. The follow-

ing year he conducted his "Chinese Variations" at a Promenade Concert, and at practically every season since, Goossens has conducted one of his works.

In 1915 Sir Thomas Beecham (*q.v.*) selected Goossens to conduct some of the operas he was then producing, and from that time he has conducted important orchestral concerts all over the country, in addition to his engagements with the Carl Rosa Opera, the National Opera Company, and the Russian Ballet. Mr. Goossens conducts a good deal in America, where he is conductor of the Cincinnati Symphony Orchestra.

Of his compositions are the opera "Judith", first performed at Covent Garden in 1929; "Nature Poems"; "Rhythmic Dance"; the scherzo "Tam o' Shanter"; and a number of pianoforte works.

**JOHN GOSS**, the great English organist and musical composer, was born at Fareham, Hampshire, in 1800.

When Goss was eleven years old he joined the choir of the Chapel Royal and remained a chorister until he was sixteen. His first appointment as organist was at St. Luke's Church, Chelsea, in 1824. Fourteen years later Goss was appointed to the important post of organist at St. Paul's Cathedral, and composer to Her Majesty's Chapels Royal.

Goss composed church music chiefly. His hymns, anthems, and glees were held in high esteem. "If we believe that Jesus died" and "And the King said to all the People", the latter ending with the Dead March in "Saul", were two anthems specially composed for, and performed at, the public funeral of the Duke of Wellington in St. Paul's Cathedral, on November 18th, 1852. The anthem "Brother, thou art gone before us" he composed for the 211th Anniversary Festival of the Sons of the Clergy, at St. Paul's Cathedral, on May 17th, 1865. Other anthems which Goss composed

for special Feast Days and other occasions were "Lift up thine eyes round about" (for the Epiphany and Missionary occasions); "These are they which follow the Lamb" (for the Feast of the Holy Innocent); "Behold, I bring you good tidings" (for Christmas Day); "Christ our Passover" (for Easter Day); "Fear not, O Land, be glad and rejoice" (for Harvest Thanksgiving); and "Come, and let us return unto the Lord" (appropriate for a day of National Humiliation, for times of War, Pestilence, or Famine, or for the Season of Lent).

Goss was knighted by the Queen in 1872.

Sir John died in 1880.

**CHARLES FRANCOIS GOUNOD**, the celebrated French musical composer, was born at Paris 17th June, 1818.

Gounod was twenty-one years of age when he won the Prix de Rome. Whilst in Italy he studied the works of Palestrina (*q.v.*), and his first work of importance was a Mass in Palestrina's style. Gounod next went to Germany, where he studied J. S. Bach (*q.v.*), and the religious element remained a great influence with him all his life. He was commissioned to write "Sapho" for the National Academy, and the result of the work was the announcement of his great ability.

In 1851 Hullah's Choir gave selections from his "Messe Solennelle", and these performances marked Gounod's first success in England. The world-renowned opera, "Faust", with the famous "Flower Song", "Jewel Song", and "Soldier's Chorus", was first produced at the Théâtre Lyrique, Paris, in 1859. This enormous success was followed by "Mireille", "Philémon and Baucis", and "La Reine de Saba". "Romeo and Juliet", Gounod's masterpiece, was produced at the Théâtre Lyrique in 1867, when Madame Carvalho,

who played Marguerite in the first production of "Faust", took the part of the heroine.

"Serenade" (When the Voice of thy Lute) and "Lend me your aid" are very popular works of Gounod's.

The Franco-German War of 1871 caused Gounod to come to England, where he appeared at the Crystal Palace and Philharmonic Concerts. Gounod's original melodies, his great command of orchestration, and a mystic glamour which is ever present in his music, make his works very attractive.

The last ten years of his life were devoted almost entirely to sacred composition. His "La Rédemption" and "Mors et Vita" were rendered at the Birmingham Festivals and were great successes.

Gounod's "Phélymon and Baucis" was performed in the actual theatre built by the ancient Romans at Orange, in Provence, in 1928.

Gounod died 18th October, 1893.

**PERCY ALDRIDGE GRAINGER** was born at Brighton, Melbourne, Australia, on 8th July, 1883.

Until he was ten years of age, Grainger studied under his mother, and completed his musical education in Germany.

Since 1900 Mr. Grainger has given concerts in almost every land. He has had many Royal Commands, and has performed before no less than fourteen Royalties of various countries.

Of his compositions, "Shepherds Hey", "Handel in the Strand", and "Mock Morris", works full of vitality; "Hill Song No. 2"; "Spoon River"; "British Folk Music Settings"; "Kipling Settings"; and the Rhapsody for Violoncello and Chamber Orchestra are well known. Perhaps his most successful work was his set of "Four Irish Dances".

Mr. Grainger married, in 1928, Ella Viola Ström; and on that occasion, his wedding march, which is inscribed "To a Nordic Princess", was played for the first time.

**MARCEL GRANDJANY**, who enjoys a world-wide reputation as a harpist, was born in Paris in 1891.

He studied under Hasselmans and won the Conservatoire's first harp prize when he was thirteen. He made his first public appearance at a Lamoureux concert, and at once proved himself a master of the instrument. He was then only seventeen.

Like so many other of the present-day exponents, the war 1914-18 interrupted his career.

In 1921 he was appointed a professor at the American Conservatoire at Fontainebleau, and the following year made his English débüt. Since 1923 he has made no fewer than eleven concert tours of Canada and the United States of America.

He has written some very talented compositions for the harp as well as arranging works of Bach and others.

**CARL HEINRICH GRAUN**, the eighteenth-century German composer, was born at Wahrenbrück, Saxony, 7th May, 1701.

His first appointment was as a tenor singer at Brunswick.

The first work of importance which Graun produced was "Pollidoro", in 1726, and by his subsequent compositions he became famous throughout Germany. Frederick the Great engaged him for his private chapel at Castle Rheinsberg, and later appointed him Royal Musical Director.

Graun wrote many operas, and "Merope", which he produced in 1756, is considered one of the best, if not the best. He wrote a "Passion" and a "Te Deum",

and the oratorio "Der Tod Jesu" (1755) was probably his greatest work.

Graun died 8th August, 1759.

**MAURICE GREENE** was born in London, 1696, and spent his whole life in the service of church music. To him fell the compilation of "English Cathedral Music" (1760), which, though he did not live to see its publication, was ably completed by his distinguished pupil, William Boyce (q.v.).

Greene's first appointment was to the organ bench at the famous old London church, St. Dunstan-in-the-West, Fleet Street, when he was twenty. His great musicianship was soon recognized, and two years later he became organist at St. Paul's Cathedral. After nine years at St. Paul's he passed on to the Chapel Royal.

In 1730 and for some years he was professor of music at Cambridge University. He founded the Royal Society of Musicians in 1738.

Most of his works show a strong influence of Handel (q.v.). A staunch friendship existed between the great master of oratorio and Greene, and it was only broken after the violent quarrel between Buononcini and Handel because Greene took the side of Buononcini.

His works consisted chiefly of anthems, oratorios, and catches and canons for three and four voices.

He died in 1755.

**ANDRE ERNEST MODESTE GRÉTRY** was born at Liège in 1741. The greater part of his life was spent in Paris, where he was one of the most popular composers of his day. Son of a violinist, he began his career as a chorister.

His works were mainly comic opera. Grétry had a thorough knowledge of stage requirements, and this,

coupled with the gracefulness and originality of his music, made his works a great success.

“Le Tableau Parlant” was produced in 1769, “Zémire” and “Azon” two years later; “Richard Cœur de Lion” followed in 1785, and “Barbe Bleue” in 1789. These constitute the chief of his operas.

In 1796 Grétry wrote his “Mémoires, ou Essais sur la Musique”.

Grétry died in 1813, when seventy-two years of age. It was said of him that from Prince of the Empire (Belgian) to the humblest artisan, everyone knew by heart some, at least, of his melodies.

**EDWARD HAGERUP GRIEG**, the great Norwegian composer and pianist, was born at Bergen on the 15th June, 1843.

Quite early in his career Grieg was recognized as a composer of extraordinary ability, and his reputation as a composer soon exceeded that as a pianist.

Grieg's works consist of Orchestral Suites, Quartets, Trios, Sonatas for violin and for violoncello, Cantatas, and a large number of songs, in addition to his pianoforte pieces. His elegant style, and his skilful manipulation of the rhyme and expression of the Scandinavian melodies, make his works distinctive. It may truly be said that his compositions belong to the modern romantic school.

Perhaps the most popular of his works is the music to Ibsen's play “Peer Gynt”. This music was originally written as a pianoforte duet, but later it was converted into two orchestral suites. “Anita's Dance”, the “Death of Ase”, and “In the Hall of the Mountain King” from the first suite, and “Solveig's Song”, the last piece in the second suite, are well known. How many people know of Ibsen's drama? Yet Grieg's music to that play is known the world over. His four

“Norwegian Dances” and the “Symphonic Dances” are also great favourites. The “Symphonic Dances” are melodic idioms of the peasant songs of Norway. Grieg devoted much time to the folk-songs of Scandinavia and did much to popularize some of the beautiful Norwegian melodies in his pianoforte music; for instance, the “Peasant’s Wedding March”. One of the most popular of Grieg’s larger works is the Pianoforte Concerto which he wrote when he was twenty-five years old.

Grieg will long be remembered as the man who first revealed to the world Scandinavian music.

He died in Bergen on the 4th September, 1907.

His widow, Nina Grieg, died 9th December, 1935, a few days after her ninetieth birthday. She was a singer of great talent and delighted in singing the songs of her husband and Schumann.

**WILLIAM HENRY HADOW** was born on 27th December, 1859, at Ebrington, Gloucestershire. He was educated at Worcester College, Oxford.

For many years he was a Fellow and Tutor of Worcester College, Oxford, and for ten years Principal of the Armstrong College, Newcastle on Tyne.

In 1918 King George bestowed the honour of knighthood upon him. The Universities of Oxford, Durham, and Wales have honoured him with their honorary degree of Mus. Doc., whilst from the Universities of St. Andrews and Liverpool he has received the honorary degree of LL.D.

Sir Henry was Director of Education, on behalf of the Young Men’s Christian Association, on Lines of Communication in France during 1918, and Assistant Director of Staff Duties (Educational) at the War Office 1918-19.

His musical compositions include the incidental

music to Robert Bridges' "Demeter", chamber music, and pianoforte works. Sir Henry has written many works on musical subjects, and is the Editor of the "Oxford History of Music".

Sir Henry was elected Vice-Chancellor of the Sheffield University in 1919, and is the Chairman of the British Federation of Musical Competition Festivals.

**JACQUES FROMENTAL ELIE HALEVY**, the French operatic composer, was born in Paris 27th May, 1799. He came of a Jewish family whose real name was Levi.

Halevy first won distinction by the production of his opera "La Juive" in 1835. This was followed six months later by the comic opera "L'Eclair". Both enjoyed much success, and during the next ten years he wrote "Charles VI" (1843); "La Reine de Chypre" (1844); "Les Mousquetaires de la Reine" (1846).

For many years he was a professor at the Conservatoire, and among his contributions to musical literature are "Leçons de Lecture Musicale"; "Souvenirs et Portraits"; and "Derniers Souvenirs et Portraits". The last-named work was not published until the year following his death.

Halevy's younger brother, Leon, was a dramatist and poet of note, and his nephew, Ludovic Halevy (son of Leon), in collaboration with Henri Meilhac produced some of the most successful librettos for comic opera and *operas bouffes*. They wrote the libretto for Offenbach's "La Belle Helene", "Barbe Bleu", "La Grande Duchesse de Gerolstein", and for Bizet's world-famous "Carmen".

A biography of Halevy was written and published by his brother in 1863.

He died 17th March, 1863.

**CHARLES HALLÉ**, the famous Anglo-German pianist, was born at Hagen, in Westphalia, 11th April, 1819.

Practically the whole of his public life was spent in England, where he did great work in connection with the development of chamber music. For this purpose, in 1852, he founded the Quartet Association.

Hallé was one of the first to organize pianoforte recitals, and he was one of the favourite artistes at the Crystal Palace and London concerts.

His long and distinguished association with music in Manchester began in 1857, when he became the director of what was known as the Gentlemen's Concerts, and his band was one of the most famous in the world.

In 1888 Hallé married Madame Wilma Normann-Neruda (Lady Hallé *q.v.*).

Hallé was knighted by Queen Victoria in 1888.

Queen Alexandra, when she was the Princess of Wales, was one of his pupils.

Sir Charles was the founder and elected the first principal of the Royal College of Music in Manchester, in 1893, a position he held until his death 25th October, 1895.

**LADY HALLÉ**, the wife of Sir Charles Hallé, was born in 1839, and was one of the most famous violinists of the nineteenth century.

She made her first appearance before an English audience, when she was ten years old, at a Philharmonic Concert in London, and afterwards toured France and Russia. On her return to England in 1869, Madame Wilma Normann-Neruda, as she then was, appeared regularly with Sir Charles Hallé at the popular concerts at the Crystal Palace. Some of her greatest successes were gained at these concerts.

Lady Hallé had a great reputation, and by many

was held in quite as high esteem as Joachim (*q.v.*). Queen Alexandra appointed Lady Hallé her Court Violinist in 1901.

Lady Hallé died on the 15th April, 1911.

**MARK HAMBOURG**, the famous pianist, was born at Bogutchar, Russia, on 30th May, 1879. Hambourg is a naturalized Englishman. He studied under Leschetizky at Vienna, and won the Liszt Scholarship in 1894.

He made his first public appearance, when he was nine years old, at Moscow. He performed in London when he was eleven, and by the time he was twenty-one he had visited Vienna, Australia, Paris, Berlin, and America, as a recitalist.

Mark Hambourg has now toured nearly every country in the world, and at all his recitals he has been received with great enthusiasm.

He is one of the greatest executants of the works of the old masters of music, especially those of Beethoven (*q.v.*).

Of his compositions, the "Impromptu Minuet"; "Variations on a Theme by Paganini"; "Volkslied"; "Romance"; and "Espièglerie" are well known.

In 1907 Mr. Hambourg married the Hon. Dorothea, daughter of Lord Muir-Mackenzie.

**GEORGE FREDERICK HANDEL**, the great composer of oratorios, was born on the 23rd February, 1685, at Halle-an-der-Salle. His father, who was a surgeon and attendant to Prince Augustus of Saxony, desired that his son should become a lawyer, but young Handel craved for music. He would get up in the dead of night and secretly play the clavichord. He was then six years old. There is a story recorded of how Handel, when very young, begged of his father to allow him to

accompany him on a journey to a neighbouring court. His father refused, and set out in the old coach. Some distance had been covered when the coachman stopped and they found that young Handel, determined to go with his father, had been running behind! He was allowed to continue the journey in the coach. At the court he heard concerts and rehearsals by the duke's choir and band. The performers let the boy play their instruments, and finally he pleaded to be allowed to play the organ. And, child though he was, he brought forth wonderful music from that instrument. The idea of a legal career was abandoned, and young Handel was put under a music master.

Before he was twenty-two years of age he had produced four operas at Hamburg. He went to Italy for three years, where he studied what was regarded as the classical models of composition. Whilst in Italy he produced his first real Italian opera, "Rodrigo", at Florence; "Agrippina" at Vienna, and an oratorio, "La Resurrezione".

He returned to Hanover in 1710, and was appointed musical director to the Elector (afterwards George I). The following year he made his first appearance in England and produced "Rinaldo" at the Haymarket. Two operas, "Il Pastor Fido" and "Teseo", he wrote in 1712. A "Te Deum" and "Jubilate", his first works set to English words, were performed at St. Paul's Cathedral in July 1713.

For some time Handel directed the music at the Duke of Chandos's private chapel at Cannons Park, near Edgware, and whilst thus employed he wrote the Chandos Anthems, two settings of the Te Deum, the English oratorio "Esther", the pastoral "Acis and Galatea", and the first set of "Suites de Pièces", which contained the "Harmonious Blacksmith". Handel's "Largo" ("O Love Divine") is very popular.

Handel wrote fourteen operas (among which were "Ottone", and "Scipio", which were so popular) when he was director of an operatic venture known as "The Royal Academy of Music". In 1728 this Academy ceased to exist, but Handel decided to rent the King's Theatre, at his own risk, in order to try a similar venture. He wrote several operas, and the second English oratorio, "Deborah", for this theatre. In 1733, however, a rival opera house opened, declaring to ruin Handel. The contest lasted for four years, when Handel, having then lost ten thousand pounds, abandoned the enterprise.

The great composer's attention appears to have been almost entirely directed to oratorio from 1739, when "Saul" and "Israel in Egypt" (the latter was composed in the incredibly short space of twenty-seven days) were produced. A composition by which Handel will always be remembered, "The Messiah" in which are the solos "I know that my Redeemer liveth", "He was despised and rejected", and "Comfort ye, my people", was written in twenty-four days. The oratorio "Samson" was first given in London in 1743, and then followed his works "Judas Maccabæus" (1746), "Joshua" (1747), "Solomon" (1748), "Theodora"—with the song "Angels ever bright and fair"—(1749), and "Jephthah" (1751).

Handel was a big and powerful man, both in person and character. He had a violent temper, but his strongest characteristic was his deep religious sense. No one has obtained greater choral effects by simple means. Mozart (*q.v.*) said of him, "Handel understands effect better than any of us; when he chooses, he strikes like a thunderbolt." His oratorio airs are marked by deep emotional feeling, but his style is direct, vigorous, and dramatic. Nowhere have Handel's works been more popular than in England.

During the last seven or eight years of his life, Handel suffered a severe affliction, total blindness. He died in London 14th April, 1759, at the age of seventy-four, and was buried in Westminster Abbey.

**CHARLES ALBERT EDWIN HARRISS**, who spent the greater part of his life in Canada and specialized in the promotion of British music throughout the Empire, was born in London on 16th December, 1862.

His father was organist at Wrexham, and gave him his first lessons. His career may be said to have begun when he became a chorister at St. Michael's College, Tenbury, when he was twelve. After being assistant organist at Reading, he was appointed organist at the Parish Church, Welshpool, and private organist to the Earl of Powis when he was eighteen.

In 1882 he obtained his first appointment in Canada, and after ten months as organist of St. Alban the Martyr, at Ottawa, he became organist and rector chori of Christ Church Cathedral, Montreal. In order to augment his small income he gave lessons to the sons and daughters of the men who were employed in the workshops of the Grand Trunk Railway. From them he formed a Choral Union of one hundred voices, and they gave many successful concerts.

To Harriss was due the organization of the first cycle of musical festivals in Canada in 1903. It was upon his invitation that the Sheffield Choir (two hundred voices), under Sir Henry Coward, visited the Dominion in 1908 when the King's birthday was celebrated on American soil at Buffalo, by Canadians, Americans, and British, with much musical rejoicing.

After the war 1914-18 he organized and conducted the chorus of peace and thanksgiving in Hyde Park, London, arranged an Empire concert tour of the Scots Guards Band through Canada for the benefit of war

veterans, and in 1924 he directed the concerts in the Stadium at the British Empire Exhibition.

He wrote numerous works including the lyric opera "Torquil"; a dramatic cantata "Daniel before the King"; a Mass, to commemorate the death of Queen Victoria; the "Coronation Mass, Edward VII"; and a choral setting of Kingsley's poem "The Sands of Dee".

For some time he was a professor at the McGill University, Montreal, and adviser throughout the Dominion for the Royal College of Organists. He was an honorary member of the Royal Academy of Music, a freeman and silver medallist of the Worshipful Company of Musicians, and an honorary life member of the Royal Society of Musicians. In 1905 the Archbishop of Canterbury (Lord Davidson) conferred upon him the degree of Doctor of Music.

He died 31st July, 1929.

**HERBERT HAMILTON HARTY**, one of the greatest English conductors, was born at Hillsborough, Ireland, on 4th December, 1880.

He is an excellent pianist and organist. When he was twelve years of age he was organist at Magheracoll Church, County Antrim. He toured England with Kreisler (*q.v.*) on that great violinist's first visit to this country. He is to-day one of the finest accompanists in England.

His Majesty King George conferred the honour of knighthood upon him in 1925, and the University of Dublin bestowed the degree of Mus. Doc. upon him also in that year.

Sir Hamilton was the conductor of the famous Hallé Orchestra for some years. This great orchestra, which was formerly known as the Hallé Band, was founded by Sir Charles Hallé (*q.v.*), and has been conducted by such distinguished men as Sir Frederic

Cowen (*q.v.*), Hans Richter (*q.v.*), and Sir Thomas Beecham (*q.v.*).

Sir Hamilton Harty is best known as a conductor, but he has numerous compositions to his credit. His "Irish Symphony" is a very jovial work; the "Comedy Overture"; the "Mystic Trumpeter"; the "Violin Concerto in D minor"; the "Pianoforte Concerto in B minor"; the arrangement for strings of "A Londonderry Air"; the Tone Poem "With the Wild Geese"; and the songs, "Sea Wrack", "The Lane o' Thrushes", "The Wake Feast", and "When we were Children", are all well known.

In 1904, Sir Hamilton married Agnes Nicholls, the celebrated soprano for whom Sir Hubert Parry (*q.v.*) wrote many songs.

He was awarded the Royal Philharmonic Society's Gold Medal in 1934.

**JOHANN ADOLF HASSE**, the German dramatic composer, was born at Bergedorf, near Hamburg, in 1699.

When he was eighteen years old, Hasse became a tenor singer in the opera at Hamburg, and later at the Brunswick Theatre. There it was, in 1724, that his first opera, "Antigonus", was produced. Two years later, after further study in Italy, his opera "Sesostrato" was performed in Naples. Hasse was appointed a professor at the Conservatory of the Incurabili at Venice in 1727. The following year saw the production of "Attalo, Re di Bitinia" at Naples.

Hasse married the famous singer Faustina Bordoni, in 1729, and, after two more years' residence in Italy, he returned to Germany to take up his appointment as musical director of the opera at Dresden. That position he held for two years, during which time he produced his opera "Alessandro nell' Indie".

In 1733, Hasse made his first appearance in England. He was engaged to conduct the operatic enterprise which had been formed in opposition to Handel (*q.v.*). There he produced his "Artaserse", which was a great success. Hasse returned to Dresden in 1739, and lived there until 1763, when he went to Vienna.

Two further works, which were among his best, were "Arminio" and "Ruggiero". The latter was first performed in 1774.

Hasse had an almost inexhaustible gift for composing beautiful melodies, and many of his symphonies were most charming works. His work was held in very high esteem.

On the occasion of the marriage of the Archduke Ferdinand, at Milan, in the autumn of 1771, Hasse, then seventy-two years of age, was commissioned to write an opera, and young Mozart (*q.v.*), then fifteen years of age, was invited to write a dramatic serenata. Youth and age met in friendly competition. Hasse had a very high opinion of young Mozart, and, after hearing the rehearsal of the serenata "Ascanio in Alba", which Mozart had written as requested, Hasse publicly declared that "this boy will throw us all into the shade".

Hasse died at Venice in 1783.

**JOSEPH HAYDN**, the Austrian musical composer, was born at Rohrau, near Vienna, 31st March, 1732. He joined the choir of St. Stephen's Cathedral, Vienna, when he was eight years of age, and remained there until he was seventeen, when his place was taken by his brother Johann. During this time he had formed a friendship with Metastasio, the Italian poet and librettist, and Porpora, an Italian singing master.

Haydn wrote no fewer than one hundred and twenty-five symphonies, the first of which he issued

when he was twenty-eight years old. In 1761 began what proved to be a lifelong connection with his patrons, the Esterhazys. In that year he was appointed musical director at Esterhaz. Prince Antony Esterhazy used to call Haydn "the Moor" because of his swarthy complexion, and he received him into his house in the following manner: "Go and dress yourself like a professor," the Prince said. "Do not let me see you any more in this trim; you cut a pitiful figure." Haydn wrote much music while holding this appointment, notably works for wind instruments, the clavier, stringed quartets, and symphonies, among which were "Farewell" and "Joy".

Haydn was a man of regular habits. He rose at six o'clock, and dressed with neatness, then sat down near his piano and wrote until noon. He attended the concert of his Prince, which lasted an hour and a half, at two o'clock daily. Twice a week he directed an opera. If there was no opera he superintended the rehearsal of some new piece. At seven o'clock he supped, and passed the remainder of the evening with his friends. By the constant habit of writing five hours a day he accumulated a large collection of music.

The composing of six symphonies marked a visit to England—I believe his first—where he directed them personally, under contract with Solomon. A later visit to England was signalized in a similar manner. It has been said that his "Emperor's Hymn" (1799), "Gott erhalte Franz den Kaiser", was suggested by our National Anthem, "God Save the King".

Haydn's great and distinguished career was crowned by two choral works, "The Creation" (1799) and "The Seasons" (1801). "The Creation" is probably the most popular of Haydn's works. His oratorios rank with those of Handel. He proved himself to be a master of melody and a creator of symphony. Haydn was

the first to extend the sonata form, and established the principles upon which all further development was founded. He was the first to make the individual parts in quartets and other chamber music of almost equal importance.

Great affection existed between Haydn and Mozart (*q.v.*). At their first meeting Mozart's father was anxious to have an opinion of the great musician on the ability of his son, who was then nineteen years old. He approached Haydn, who said, "I must tell you, before God and as an honest man, that I think your son the greatest composer I ever heard of—besides his tastes, he has a profound knowledge of compositions." Mozart always called Haydn "father". Criticisms were being bestowed on Mozart's "Don Giovanni" by a party of composers at which Haydn was present. For a long time he sat silent, but at length was appealed to. "It is difficult to decide," he said, "among your various opinions. All I know is that Mozart is the greatest composer now existing." Some time later Haydn was asked by Bondini, a manager at Prague, who had gained much with "Don Giovanni", for an opinion regarding an *opera buffa* by another composer. Haydn replied that he considered it possible only with a new libretto. "Even then," he added, "it would be a bold attempt, as scarcely anyone can stand by the side of the great Mozart." He urged that Prague should retain Mozart, and stated that he felt indignant that this *unique* Mozart was not engaged at some royal or imperial court. "Forgive me," he concluded, "if I stray from the subject—but I love the man too much." In his declining health, Mozart saw evil omens—disaster and death—and in bidding adieu to Haydn he said, "I fear that we see each other for the last time"; a presentiment which was fatally confirmed.

On the death of Haydn 31st May, 1809, he was

buried in the cemetery of St. Marxer Linie, near Vienna, where the mortal remains of Mozart already lay.

**JASCHA HEIFETZ**, who ranks with the greatest violinists of this or any other day, began to play when he was three years of age. He has said that when a child his father taught him the letters, E, A, D, and G, as though they were the most important in the whole alphabet.

At seven he had completed the course at the Royal Music School at Vilna, and after further study under Professor Leopold Auer at Petrograd, he made his first public appearance when he was ten and played with the accomplishment of a matured artist.

The critics everywhere sang his praises. He had a very successful tour through Russia and other continental countries. Then came the war 1914-18, and the revolution. Heifetz escaped from Russia, via Siberia, to America, where he made further conquests by his remarkable recitals.

His captivating of a vast public testifies to his great qualities, his flawless technique, perfect intonation, exquisite phrasing, incomparable ease and mastery over bow and violin, warmth as well as purity in every note.

Heifetz can fill some of the largest halls in the world. He is reputed to be one of the highest paid of musical artists.

He has made numerous gramophone recordings of some of the most popular violin works, in addition to the beautiful Concerto in A major by Mozart, with the London Philharmonic Orchestra.

**FRIEDA HEMPEL**, though a world-famous prima donna, began her musical career by studying the piano.

So efficient was she that she first played in public when she was ten.

Her vocal training was taken at the Leipzig Conservatoire and under Madame Nickless-Klempner. When she was eighteen she made her débüt at the Royal Opera House, Berlin. After singing the small rôles there, she had further study. Then to Bayreuth, where she sang the big parts and became a favourite of several crowned heads. The ex-Kaiser made her a Prussian Court Singer after a few months. This is the one exceptional case, for singers only get that title after twenty years' service.

Success at Bayreuth soon brought her a contract to appear at the Metropolitan Opera House, New York, where she sang all the big coloratura parts in addition to the Wagnerian rôles of Eva, Elsa, and Elizabeth. Here, too, she created Richard Strauss's "Rosenkavalier" in which, after studying all the three parts, she finally did the Marschallin.

London first heard Madame Hempel in 1907 when she appeared in Mozart's "Bastien und Bastienne". Subsequently she scored a triumph with the British public when she appeared as Eva in the "Mastersingers". In 1913, after her singing in "Rosenkavalier" at Covent Garden, she caused a great sensation and was indeed the topic of the moment.

Madame Hempel has given over a thousand concerts in all countries. On the concert platform no less than on the operatic stage she has for long had the world at her feet. No prima donna has a higher coefficient of charm. Her radiant confidence, coupled with those infinitesimal adjustments—flexibility and infallibility of pitch, nicety of breath-control, and precise touch—that make musical charm, demand the homage due to a great artist.

Outstanding among her many successes is her Jenny

Lind concerts. She has given over six hundred since she was chosen to impersonate the great Swedish diva at a special concert held in New York to celebrate the centenary of her birth. At these concerts Madame Hempel appears in the old-world flounces and laces which were the vogue in the days of her illustrious predecessor.

**GEORGE HENSCHEL**, the great baritone singer, composer, and conductor, was born at Breslau, Germany, on 18th February, 1850. He studied at Leipzig Conservatorium.

Henschel first appeared in public as a baritone singer at Brussels, 1873, and in the following year at Cologne. He achieved great success at both places. In 1877 he came to England, and sang at St. James's Hall, London. Here his fame became even greater than on the Continent.

His compositions consist of songs, chamber music, church music, and operas. The comic opera "A Sea Chance" was written in 1884, but was not performed, I believe, until 1898. His "Requiem Mass", "Stabat Mater", and "Te Deum" were composed in 1899. In the same year his opera "Nubia" was produced at Dresden, when Henschel, at a moment's notice, appeared in it himself owing to the illness of Carl Perron.

Henschel married, first, in 1881, the famous soprano, Lillian Bailey, who died in 1901; and second, in 1907, Miss Amy Louis, of New York.

England was Henschel's home from 1884. He was the founder and first conductor (1886-95) of the London Symphony Orchestra, and a professor at the Royal College of Music from 1885-7. He was the first conductor of the Boston (U.S.A.) Symphony Orchestra (1881), and of the Scottish Orchestra in 1893.

His Majesty King George conferred the honour of

knighthood upon Henschel on the 29th June, 1914. The University of Edinburgh conferred the degree of Mus. Doc. upon him, and he was an Honorary Fellow of the Royal Academy of Music. He was a Member of Merit of the Maatschappy tot Bevordering der Tonkunst, Holland.

Sir George composed a Mass in 1927, and another in 1929, and even after attaining his seventy-seventh birthday was teaching singing with great vigour, and conducting orchestral works for recording purposes. He conducted the Beethoven (*q.v.*) Centenary performances in Glasgow in 1927. In 1928, during the Schubert (*q.v.*) Centenary celebrations, Sir George broadcast some of the great master's songs. No singer, even half Sir George's age, interpreted Schubert's songs with such neatness and perfect diction.

Sir George, who was a glorious artist in his prime, fully earned the title of "Grand old man of music"; old only in years, but in spirit always young.

He delighted hundreds of thousands of people by his broadcast recitals.

He died 10th September, 1934.

**MYRA HESS**, one of the greatest British pianists, was born in London, and for five years studied at the Guildhall School of Music. Winning a scholarship, she went to the Royal Academy of Music, and studied under Tobias Matthay.

She made her début at the Queen's Hall, London, at an orchestral concert under the direction of Sir Thomas Beecham. Scoring an immediate success she began a great career. In addition to her recitals she has appeared at most of the English festivals and important orchestral concerts under such eminent conductors as Sir Thomas Beecham, Sir Hamilton Harty, Sir Henry Wood, and Adrian Boult.

In 1922 she made her first visit to America and Canada. Since that time she has made no fewer than thirteen successful tours of those countries, and firmly established herself with the musical public there.

In Europe, too, especially in France, Germany, and Holland, Miss Hess is an ever welcome artist.

Although famous for her interpretation of the classics, especially Bach, Beethoven, Brahms, Schumann, and the romantic school, she has introduced many works of contemporary composers.

Miss Hess has the distinction of being the first instrumentalist to appear in a British Honours List. In January 1936 she was created a Commander of the Order of the British Empire by King George V.

**WILLY HESS**, the eminent violinist, was born at Mannheim on 16th July, 1859.

Hess made his first public appearance at the age of ten years. He studied under Vieuxtemps (*q.v.*), and later under Joachim (*q.v.*).

His first appearance in England was as leader of the Hallé Orchestra, under Sir Charles Hallé (*q.v.*). At the same time Hess was appointed director of the violin school at the Royal College of Music, Manchester. Those positions he held for some years.

On his return to Germany, Hess was appointed principal professor of the violin and leader of the Gürzenich Quartet at Cologne. Some years later he became leader of the Boston Symphony Orchestra. But the death of Joachim, who was at the Hochschule für Musik, at Berlin, created a vacancy which it was no easy task to fill. Hess having been recalled to Germany was appointed Joachim's successor, and that position he held from 1910 to 1928.

Not only is Hess a great soloist, but an equally great teacher.

**FERDINAND HILLER** was born 24th October, 1811, at Frankfort-on-Main.

Hiller studied under Hummel (*q.v.*), and when sixteen years of age commenced a tour with his master which lasted two years. In 1829, Hiller gave concerts in Paris and did much to popularize the works of Bach (*q.v.*) and Beethoven (*q.v.*).

For three years he was musical director at Düsseldorf, and from there he moved to Cologne, where he founded the Conservatorium, of which he became the director, a conductor, and a professor. It was at Cologne that he really made his reputation.

Hiller's works consisted of operas, chamber music, and sacred music. His oratorio "The Destruction of Jerusalem" is one of his greatest compositions.

His reputation as a musical critic and as the author of "Aus dem Tonleben unserer Zeit", "Künstlerleben", and "Erinnerungsblätter" was very high. Hiller wrote a biography of Beethoven in 1871, and of Mendelssohn (*q.v.*) three years later.

He visited England between 1870 and 1880, and appeared in London, Liverpool, and Manchester, at all of which he was received with great enthusiasm.

Hiller died 10th May, 1885.

**PAUL HINDEMITH**, the German composer and viola player, born in 1896, is considered by his own countrymen to be the most gifted composer of his generation.

He began his career as a viola-player, and for seven years led the violas at the Frankfort Opera. Afterwards he joined the Amar Quartet.

His works have become increasingly frequent items in London programmes since about 1928.

He has written a good deal of music for his own particular instrument, and in the Concerto for Viola,

Op. 36, which was first performed in London at a B.B.C. concert under the direction of Sir Henry Wood, Mr. Hindemith himself played the solo. It is an ingenious work, and original, if only for the fact that to safeguard any rivalry from the orchestra's violins and violas they are left without a note to play.

His opera "Cardillac" met with great success in Germany. In 1928 it was produced at no fewer than ten theatres, and the following year Berlin alone witnessed fourteen performances.

Mr. Hindemith made rather a sensational composition—sensational more in the manner of composing than in the music composed—on the death of King George V in January 1936. At the request of the B.B.C. music department he wrote "Funeral Music" for orchestra of solo viola. He shut himself in a studio and after four hours the work was finished, orchestrated, and ready for rehearsal. At its performance he took the solo part himself.

**JOSEPH HISLOP**, the eminent British tenor, was born at Edinburgh.

He received most of his training in Stockholm and has been a favourite artist at the Royal Opera House there since 1914. It was here that H.M. the King of Sweden decorated him.

His career has been one of the most outstanding successes in Grand Opera, the audiences of La Scala, Milan, the Chicago Opera House, and Covent Garden, to mention but a few, having acclaimed him with great enthusiasm.

In 1924 he appeared with Melba (*q.v.*) at Covent Garden, and his singing in the title rôle of Faust to the Mephistopheles of Chaliapine in the 1928 season there will long be one of the most memorable occasions in the history of opera.

His lieder singing brings him closer to a far wider public, especially as he has recorded so many of the old but firm favourites such as "Land o' the Leal", "Down in the Forest", "Annie Laurie", "For you alone", and "Bonny Mary of Argyle". In these is reproduced to perfection the glorious lyrical beauty of his voice.

In 1936 he was appointed Director of the Stockholm School of Opera.

**JOSEF HOFMANN**, once dubbed the "perfect pianist", was born in Cracow, Poland, in 1877.

He made his début as a recitalist when he was six. He became the pupil of Rubinstein, and when he was ten began a concert tour in America. This project was brought to an abrupt end, however, by the intervention of the Society for the Prevention of Cruelty to Children! So Hofmann went on with his musical studies, but at seventeen he had made his mark as one of the greatest pianists of modern times.

His playing of Chopin's works, quite naturally perhaps, is exquisite, but Liszt and Beethoven are also treated by him with a magic virtuosity.

Hofmann has an extraordinary memory. It has been said that he carries enough music in his head for half a dozen different programmes, but never a sheet of music in his luggage! In England he met a lady whom he had not seen for twenty-four years. The meeting reminded him of the music he had played then, and never since, and he sat down and played it.

In 1934 he was awarded the Polish Commandership of the Polonia Restituta, an honour bestowed upon only one other musician—Paderewski.

In addition to his recitals, his gramophone recordings are known and enjoyed by thousands of people. What is not perhaps so widely known is that Hofmann

has such small but strong hands that special pianos have to be made for him, with narrower keys than is usual. These instruments have a matt finish, instead of the highly polished appearance, to avoid all reflections.

**JOSEPH CHARLES HOLBROOKE** was born on 6th July, 1878, at Croydon, Surrey. He is the son of J. C. Holbrooke of Bristol.

Holbrooke studied at the Royal Academy of Music, where he displayed great ability as a pianist.

His many compositions include operas, concertos, and pianoforte pieces. The opera, "Bronwen", which was first produced at Huddersfield in 1929, completes the musical drama entitled "The Cauldron of Annwn". The first opera based on the old Welsh legend is "The Children of Don". It was produced in London in 1912, and has since been performed in Vienna and Salzburg. The second part, "Dylan, Son of the Wave", was produced in 1914 at Drury Lane Theatre, under Sir Thomas Beecham (*q.v.*). In this trilogy Mr. Holbrooke has again shown his extraordinary ability for orchestration, which first attracted attention with the production of "The Raven" in 1900 at the Crystal Palace. Other works by this composer are the pianoforte concerto "Gwyn ap Nudd", the "Saxophone Concerto", the tone poem "Ulalume", the "Pickwick" Quartet, the violin concerto called "The Grasshopper", the first orchestral performance of which was given in 1931, and the songs "Ever your beauty" and "Golden Daffodils".

In practically all Mr. Holbrooke's works can be traced a strong influence of such masters as Wagner (*q.v.*) and Schumann (*q.v.*).

Mr. Holbrooke married, in 1903, Dorothy Hadfield of Morthen.

**ALFRED HOLMES**, notable British composer, though he spent most of his life in Paris and became a naturalized French subject, was born in London in 1837.

When he was thirty he became the musical director of Ulbach's fortnightly Sunday concerts in the latter's *salon*. Two years later he composed his opera "Inez de Castro", his friend Ulbach writing the libretto. The work was in five acts, but it was never performed, firstly because the management objected to the length and suggested Ulbach should collaborate with a professional opera librettist, a proposal he refused to consider; and secondly because of his conviction at the Palais de Justice for writing treasonable articles against the Imperial Government, the opera management were notified that no performance of a work of Ulbach's would be permitted.

At this time Holmes had achieved some success with his "Le Jeunesse de Shakespeare" and had, naturally, held high hopes for "Inez de Castro".

He led a string quintet on their tour of Belgium, Holland, Germany, and Russia, and while at St. Petersburg produced his choral symphony "Jean d'Arc" at the Opera House there.

Although unfit for military service he worked in the hospitals during the Franco-German war and attended to the needs of at least two distinguished French composers, Bizet and Massenet. Massenet said: "The kind-hearted and gifted English musician often charmed the wounded soldiers with his violin."

His "Paris" symphony was inspired during the siege of the capital.

He died 4th March, 1876.

**GUSTAV THEODORE HOLST** was born at Cheltenham, on 21st September, 1874. He was educated at the Cheltenham Grammar School, and at the Royal

College of Music, London, and though one of the most brilliant students of the day, he made several unsuccessful attempts to win a scholarship. Neuritis in the hand prevented him from becoming a professional pianist, but he was an expert trombonist. He studied composition under Sir Charles Villiers Stanford (*q.v.*). His ambition was for composing, and he rose to rank among the highest of British composers.

In 1903 he became music master at Alleyn's School, passed on to the musical directorship of Morley College, and two years later to St. Paul's Girls' School. In 1919 he joined the staff of the Royal College of Music.

His suite, "Beni Mara", which was dedicated to the distinguished musical critic, Mr. Edwin Evans, was composed after, and expresses impressions of, a holiday in Algeria. The "Somerset Rhapsody"; "The Planets", an extraordinary work; the choral ballet "The Morning of the Year"; "The Hymn of Jesus"; the "Fugal Concerto" for flute and oboe, a delightful little composition; "Edgon Heath", which was specially composed for the New York Symphony Orchestra; "The Cloud Messenger"; the "Ode to Death"; and the setting of Mr. John Masefield's Nativity play, "The Coming of Christ", are all well-known works by this composer.

The Royal Philharmonic Society presented Mr. Holst with the Society's Gold Medal in 1929.

He died 25th May, 1934.

As a memorial to Holst a fund was established to help develop the study of music at Morley College for working men and women, where he himself taught and inspired successive generations of students for many years.

**ARTHUR HONEGGER** was born of Swiss parents, on 10th March, 1892, at Havre.

He studied under R. C. Martin at the Zurich Conservatory, Havre.

Among his novel works are the locomotive study, "Pacific 231", and "Rugby" (movement symphonique). His "Pastorate d'été"; the symphonic psalm "King David", which was first rendered in England in 1927; the "Concerto for Piano and Orchestra"; the pantomime symphony, "Horace Victorieux"; the "Skating-Rink Ballet"; and "La Tempête" are well known. In addition to these works Honegger has written numerous pieces of chamber music.

Honegger is a distinguished musician, of whom it may be expected will compose far greater works than he has yet written.

**EDWARD JOHN HOPKINS** was born 30th June, 1818, and became one of the most distinguished organists of the nineteenth century.

As a boy eight years old he became a chorister at the Chapel Royal, and when he was twenty-five he was appointed organist at the Temple Church, London. This position he held for fifty-four years. During the whole of that time no one more loyally upheld the high traditions of English church music than Hopkins.

Hopkins's compositions consisted mainly of church music. In 1885 he wrote "The Organ, its History and Construction", and edited numerous madrigals by Weelkes and Sir William Sterndale-Bennett (*q.v.*), for the Musical Antiquarian Society.

Hopkins retired in 1897, when seventy-nine years of age, and died 4th February, 1901.

**VLADIMIR HOROWITZ**, the world-famous pianist, was born in Kieff, Russia, 1st October, 1904.

His youth in Russia was spent at one of the worst times in the history of that country. Albeit some of

his early recitals were given in Leningrad before vast audiences in the time of the revolution. He was paid in butter and flour, most of which he gave away to those more in need than he. Like all others, his family suffered privation.

Russia recognized his extraordinary talent, but quite naturally he wanted to go farther afield. To leave the country was difficult, but eventually he got into Germany. From that time, 1924, his reputation grew rapidly. Paris hailed him as "the greatest pianist of the rising generation". In all the cities of America in which he has played he has received ovations such as are accorded to few artists.

His first appearance before an English audience in 1930, when he played with the London Symphony Orchestra, in London, confirmed the high opinion already held of him by the other cities.

Few artists can claim, as Horowitz can, to have repeatedly created a furore among sophisticated musical audiences the world over.

In 1934 he married Wanda, the daughter of Arturo Toscanini (*q.v.*).

**HERBERT HOWELLS**, the distinguished composer, was born in Gloucestershire in 1892.

He studied under Sir Herbert Brewer (*q.v.*) at Gloucester Cathedral until 1911. The following year he won an open scholarship at the Royal College of Music, London, and became the pupil of Sir Charles Stanford in composition, and of Sir Hubert Parry and Sir Walford Davies in other subjects. He left the College in 1917, and rejoined as a professor in 1920.

Howells has the unique distinction of being a composer, an indefatigable research worker, and an excellent performer and conductor. These outstanding attainments won for him in 1931 the Fellowship of the

Worshipful Company of Musicians. In that year he became the first holder of the "John Clementi Collard Fellowship in Music", a position created under the will of the late Mr. Collard. It is available only to British musicians, and the nominating board consists of professors of music at the Universities of Oxford, Cambridge, and London, the principal of the Royal Academy of Music, and the director of the Royal College of Music.

**BRONISLAW HUBERMAN**, the world-famous violinist, owns something like fifty instruments, among them, naturally, a Stradivarius.

He has played before some of the largest audiences in the world, yet in addition to his daily practice, he often plays to no one but himself, gives himself a concert with encores! In contrast, too, to many famous violinists who appear on the concert platform perfectly dressed, he prefers his old (and shiny) jacket which he calls "my working suit".

He covers a wide range of composers. His playing of such classics as Mendelssohn's Violin Concerto, Tschaikowsky's Concerto in D, the Kreutzer Sonata of Beethoven, or Bach's Concerto in A minor, are performances of unsurpassed beauty.

Huberman has recorded a great deal for the gramophone, solos, as well as the larger works mentioned above.

Writing also occupies a good deal of his time, but not music, or even about music. He is a keen follower of European politics, and he pens many articles on the subject.

**JOHANN NEPOMUK HUMMEL**, the great Hungarian pianist and composer, who was the son of Joseph Hummel, a famous musician, was born at

Pressburg 14th November, 1778. When in his prime, Hummel was by many considered Beethoven's (*q.v.*) equal.

When Hummel was but seven years old he had already attracted the attention of some of the principal musicians in Vienna, where his father was the musical director at Schikaneder's Theatre. Mozart (*q.v.*) was in Vienna at that time, and, though he disliked teaching very much, he was so pleased with young Hummel's playing that he offered to give him instruction, on the condition that he (Hummel) should live with him, so that he might have him continually under his eye. Needless to say, his offer was very gratefully accepted, and so, after two years with Mozart, Hummel made his first public appearance at a concert in Dresden given by his master. Whilst under Mozart's care, Hummel would play any new music which his master wished to hear, and which he would have otherwise played himself, and it was no uncommon thing for this method of training to be adopted at the unusual hour of midnight. Hummel later became the pupil of Clementi (*q.v.*), but the mark of Mozart's tuition was evident in his performances.

In 1791, when he was thirteen years old, Hummel came to England, where he met Haydn (*q.v.*), whose acquaintance he had already made whilst living with Mozart. Haydn greatly admired him, and on this occasion wrote a sonata for young Hummel, which the boy played in the presence of the composer. Haydn expressed his thanks and gave the boy a guinea! And Hummel never tired of relating this fact in later years.

As a pianist, Hummel appeared in nearly every country in Europe.

In 1803 he was appointed Musical Director to Prince Esterhazy, and subsequently held positions at Stuttgart and Weimar.

His compositions, mainly rondos, sonatas, studies, and sacred music, although now almost forgotten, were held in high esteem in his own time. He composed two Masses and two Communion Services, and his Rondo in E flat, and his Rondoletts are fine examples of his pianoforte music.

Hummel died 8th June, 1837, when fifty-two years of age.

**ENGELBERT HUMPERDINCK**, the great German musical composer, was born at Siegburg 1st September, 1854.

Humperdinck studied under Wagner (*q.v.*), and eventually became a professor at Barcelona, in 1885–6, at Frankfort-on-Main from 1890 to 1896, and at Berlin from 1900 to 1921. He was closely associated with the Wagner family, and for some time Siegfried (Richard Wagner's son) was Humperdinck's pupil.

His cantatas, "Die Wallfahrt nach Kevlaar" and "Das Glück von Edenthal", which were two of his earliest compositions, did not attract much notice. In 1893 he produced the opera "Hänsel und Gretel" at Weimar. The libretto of this opera is by his sister, and it is probably Humperdinck's greatest work. By it German folk-tunes, of which it is founded, have been internationally popularized.

In 1896 he produced two more operas of a similar character, viz.: "Sieben Geislein" and "Die Königs-kinder".

Humperdinck glorified youth, and he himself never seemed to grow old. His students' opera, "Gaudeamus", which was produced in 1922, was a work of real joy and happiness. The opera was based on students' lives about the year 1820, and with the beautiful music of Humperdinckian style the work was enthusiastically received.

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Humperdinck died in Berlin on 27th September, 1921.

**JOHN IRELAND** was born at Inglewood, Bowden, Cheshire, on 13th August, 1879. He was educated at the Leeds Grammar School.

Ireland studied at the Royal College of Music. He is a Fellow of the Royal College of Music, and an Hon. Fellow of the Royal Academy of Music. He was for many years organist of St. Luke's Church, Chelsea.

His "Sonata" in D minor; the "Sonatine", a work which was performed at the Festival of the International Society for Contemporary Music in Siena in 1928; the symphonic poem "The Forgotten Rite"; the symphonic rhapsody "Mai-Dun"; and the piano-forte compositions, "Chelsea Reach", "Soho Forenoons", "Ragamuffin", "The Towing Path", and "The Darkened Valley", are among the best known of his works.

His well-known songs are "Hope the Hornblower", "The Bells of San Marie", "If there were dreams to sell", "Sea Fever", "Vagabond", "When I am dead, my dearest", "The Land of Lost Content", "Mari-gold", "Earth's Call", and the song cycle "We'll to the woods no more".

**GORDON JACOB** was born at Norwood in 1895. He is a seventh son, and his father was in the Indian Civil Service.

He was educated at Dulwich College, and was the timpanist in the school orchestra. While at school he started to compose.

The war rather delayed his progress. He joined the Army in 1914 and 1917 was taken a prisoner, but whilst in the German prison camp he organized an orchestra!

In 1919 he entered the Royal College of Music and studied under the late Sir Charles Stanford (*q.v.*), Dr. Ralph Vaughan-Williams (*q.v.*), and Dr. Adrian Boult (*q.v.*). He is now a professor of harmony and composition at the R.C.M.

“The Jew in the Bush” was first produced as a concert piece in 1923, and then as a ballet. He has written a Concerto for the Viola (1925), and a Concerto for Piano (1926). His “Clogher Head” overture was given its first performance at a Promenade Concert in 1928. Other works are, a String Quartet, an Oboe Concerto, and a “Passacaglia on a well-known Theme”—the well-known theme being “Oranges and Lemons”.

**ADOLF JENSEN**, the German composer, was born in 1837, at Königsberg.

Jensen was for some time a professor at Tansig’s School of Music at Berlin.

His compositions, especially his songs, were of a very high degree. Op. 33, entitled “Songs and Dances”, consists of twenty small pianoforte pieces, all beautiful melodies; and his two books of song, “Dolorosa” and “Gaudeamus”, are well known.

Of his instrumental music, “Hochzeitsmusik” and “Eroticon” are the chief. His most notable choral work was “The Feast of Adonis”.

Since the great Schumann (*q.v.*), probably no one has equalled Jensen as a composer of songs.

Jensen died in 1879, when forty-two years of age.

**JOSEPH JOACHIM**, the famous Hungarian violinist, was born 28th June, 1831, at Kittsee, near Pressberg.

He studied under Boehm at Vienna, and later under David at Leipzig.

When he was eighteen years of age Joachim became

the leader of the Grand Duke's band at Weimar. Five years later he was appointed director of concerts at the Court of Hanover, and this position he held for twelve years. In 1868 he became a musical director in Berlin.

Joachim made his first public appearance in England when he was a boy thirteen years of age, and from that time he rarely missed an annual visit to London. In later years he brought with him his famous quartet.

Joachim was the first President of the Oxford and Cambridge Musical Club.

His compositions consist mainly of concertos and pieces for pianoforte and violin, and probably his greatest work is the Hungarian Concerto for violin and orchestra.

The only violin concerto that Brahms (*q.v.*) wrote was dedicated to his great friend, Joachim, who, by the way, advised on many points of violin writing and also wrote the Cadenzas for it.

Joachim's technique was unsurpassed, and his great knowledge of classical music, gained by his stay in Leipzig, made him an exponent of classical violin works almost incomparable. As the founder of a system of violin technique he won equal fame, and his studies for the violin are standard works.

Joachim died 15th August, 1907, at the age of seventy-six years.

**DEPRES JOSQUIN**, the famous Flemish musical composer, was born in 1440, at Vermand, St. Quentin.

On the invitation of Pope Sixtus IV, Josquin went to Italy, and remained in Rome until the Pope's death in 1484. During his stay in Italy he did much to develop the art of music, which Palestrina (*q.v.*) was to further enhance.

Josquin's compositions consisted largely of Masses,

and Motets, the then principal forms of sacred music. A selection of his compositions were published in 1877, by Commer.

After leaving Italy, Josquin lived in France, where he was appointed the leading singer in the Chapel of Louis XII.

Josquin died in 1521, when eighty-one years of age.

**ALBERT W. KETELBEY**, because he is essentially a good melodist and fine craftsman, enjoys a wide public favour. Probably the music of no other living composer is heard so much. It may be that his work appeals more to the multitude than the musician. Innumerable cinema audiences have been enraptured by his tone pictures; millions who "take their summer music from bands in the park" know his popular works. Concert-goers enjoy his more serious compositions.

Born at Birmingham, he was for some time a pupil of Dr. Herbert Wareing at the Midland Institute.

At eleven he composed a sonata for the pianoforte; at sixteen he received his first appointment, that of organist at St. John's Church, Wimbledon, while still a student. He was there four years, and then he toured, as conductor, with a light opera company and gained an indispensable command of the orchestra. His early twenties were crowded with hard work, which was duly rewarded when he was appointed Musical Director of a West-End theatre at twenty-two.

Let it not be thought that Ketelbey's works are confined in the sphere of light music, for a good deal is in highly classical vein. A composition of his for a Quintet won the Sir Michael Costa prize, while his String Quartet, and Overture for Full Orchestra, have been performed at important London concerts.

His really famous era commenced with the publication of "In a Monastery Garden", the inspiration of

which he got from an actual visit to a monastery. Many successes rapidly followed, the most notable: "In a Chinese Temple Garden", "In a Persian Market", "Sanctuary of the Heart", and "Bells across the Meadows".

**HALFDAN KJERULF**, the Norwegian composer, was born in 1818, at Christiania.

Kjerulff was one of the greatest Norwegian musicians of the nineteenth century. His works consist chiefly of pianoforte music, choruses for male voices, and songs. It is probably by the latter that he is best known, at least in England. An English edition of his melodious settings of songs was published in 1883.

Of his pianoforte music, "Frühlingslied" is well known, and "Synnove's Song" and "On the Ling Ho!", the words of the latter by Theo Marzials, are two of his best songs.

Kjerulff died in 1868, when fifty years of age.

**SERGE KOUSSEVITZKY** was born at Tver, Russia, in 1874.

His father and mother were teachers of music, but they earned little by it. His mother died when he was three. At fourteen he was given a scholarship and entered the Philharmonic Music School at Moscow. So great was his progress that after two years he joined the Imperial Theatre Orchestra, and within a few months became the principal double bass.

He began his career in an unusual way. He formed his own orchestra, and he toured the principal cities of Russia. He travelled by road, and his orchestra played on many a village green on their way from place to place.

In another way Koussevitzky has an unusual claim

to musical distinction. He is the greatest living virtuoso of the double bass.

As a conductor he is world famous, and since 1924 he has conducted the Boston Symphony Orchestra. He is, of course, no stranger to English audiences, and he conducted the B.B.C. Symphony Orchestra in 1933 when a recording was made of the actual performance of Sibelius's Seventh Symphony for the Sibelius Society.

By his perfect command and musicianship Koussevitzky can almost persuade one to believe the most trivial piece is a great work.

**FRITZ KREISLER**, the great Austrian violinist, was born at Vienna on 2nd February, 1875.

He first played in public when he was seven. At that age he entered the Conservatoire, though it was a rule that students should be at least fourteen, studied under Hellmesberger and Auer, and won the Gold Medal for violin playing when he was ten. He won the Prix de Rome when he was twelve, having studied at Paris under Massert.

Kreisler made his first appearance in England at a concert given at a south coast resort, the other artists being Hamilton Harty (*q.v.*) and Pedro de Lulucto, the Spanish singer. Later, in 1902, he made his first bow before a London audience at the St. James's Hall, when Richter (*q.v.*) was the conductor.

His compositions for the violin are beautiful works. "Caprice Viennois", "From the land of the sky-blue water", "Farewell to Thee," and "The Gipsy Girl" are all well known.

Kreisler has given recitals in almost every land, but nowhere is he more welcomed than in England, and perhaps no other artist can fill the Royal Albert Hall, London, to the same extent as can Kreisler. Not only

has he an extraordinary command of technique, but perhaps what is equally important, the temperament essential to a great artist.

During the Great War (1914-18) Kreisler was a Captain in the Austrian Army, but at his first appearance in England after the war, London's welcome was unrestrained and sincere, and the audience Kreisler faced at the Queen's Hall on that occasion was one of musical sportsmen.

The University of Glasgow conferred the honorary degree of LL.D. upon Kreisler in 1929, an honour which the great violinist highly appreciates.

It is not as a composer or a professor that Kreisler is known the world over, but as a violinist, and as surely as there was only one Corelli (*q.v.*), one Paganini (*q.v.*), and one Joachim (*q.v.*), there is only one Kreisler, and he is now at the zenith of his career.

**RUDOLPHE KREUTZER** was born in Versailles in 1766.

He was one of the greatest violinists of the early nineteenth century, and a wonderful exponent of the Italian school of music. When he was twenty-four years of age he played the first violin at the Italian Theatre in Paris. Eventually he became the conductor of opera in Paris.

His overtures from "Lodoiska" and "Une Nuit à Grenade" are well known, and the famous Kreutzer "Sonata" by Beethoven (*q.v.*) was dedicated to him.

Kreutzer wrote several operas, but he is remembered chiefly as the author of the most universally celebrated studies for the violin.

Kreutzer died in 1831, at the age of sixty-five years.

**JAN KUBELIK**, the Hungarian violinist, and one of the greatest performers of the twentieth century, was

born 5th July, 1880, at Michle, near Prague. His father, who was conductor of the Michle Orchestra, gave him his first violin lessons when he was five. He studied at the Prague Conservatoire under Sevcik.

Kubelik gave his first violin recital when he was eighteen years of age.

His first appearance in this country was made in 1900, when he played in London. In 1901 and 1902 Kubelik toured America. He has performed in almost every country and has won for himself a great reputation. His tremendous technical powers make his rendering of the works of virtuosity a performance of excellence.

He is the Violinist of the Royal Court of Roumania and has various honours from France, Serbia, Russia, Italy, and Roumania. Kubelik is an honorary member of the Philharmonic Societies of London and Prague.

In 1903 Kubelik married Magyar, the daughter of Wolfgang Szell de Bessenyei, and the divorced wife of Count Czaky.

**VICTOR ANTOINE EDOUARD LALO**, the nineteenth-century composer, was born of Spanish parents at Lille, France, on 27th January, 1823.

He studied at the Lille Conservatoire, taking for his subjects the violin, viola, and 'cello, before going on to Paris for composition.

He first attracted attention by his Violin Concerto which the famous Spanish violinist Sarasate played in Paris and London in 1874. Then came his Symphonie Espagnole which Sarasate also played, and which is now in the repertory of most violinists.

In his works are to be found melody, lively rhythm, and a skilful orchestration, which earned for him the title of "the French Mozart".

His opera "Le Roi d'Ys" is the best known of his

works. His ballet "Namouna", with its fair scenes and Moorish airs, though it had a very hostile reception at its first performance in Paris in 1882, was declared by no lesser person than Debussy, to be a "masterpiece".

Lalo died in Paris 22nd April, 1892.

**CONSTANT LAMBERT**, one of the most distinguished of young English composers and conductors, was born in 1905. He is the son of George Lambert, a Royal Academician.

He studied at the Royal College of Music, London, and when he was twenty wrote his first ballet, "Romeo and Juliet". This was produced by Diaghilev with much success at Monte Carlo. His ballet "Pomona" followed and was performed in South America by Nijinska, sister of the great dancer Nijinski. This work was marked as an important addition to the English ballet repertory when first performed at the Sadler's Wells Theatre.

His symphonic work—"Rio Grande", for piano, chorus, and orchestra—is probably the best known of his compositions. It was composed at odd moments during 1927, but did not receive its first performance until two years later. At the International Festival of Contemporary Music at Zurich in 1929 "Rio Grande" was one of the English works chosen.

Mr. Lambert adds a third distinction to his attainments as composer and conductor, that of a critic. His pen is as lively and as trenchant as his bâton, and as free as is his refreshing music.

**FREDERIC LAMOND**, the eminent Scottish pianist, was born in 1868.

He gave his first London recital when he was eighteen, a few months after he had appeared in Berlin with great success.

His playing is masterly; no detail escapes him, his command of pianoforte tone is absolute, he gives the tensest emotions their due but never exaggerates, he combines a mellowness and resonance in even extreme notes of the pianoforte, and his illuminating readings at his sonata recitals have firmly established him as one of the most distinguished British exponents of Beethoven's works.

Mr. Lamond has recorded a great deal for the gramophone, and his renderings of such Beethoven sonatas as "The Moonlight", "The Pathetique", and "The Appassionata", cannot fail to be among the collection of every possessor of a gramophone, and lover of pianoforte music.

To celebrate his jubilee as a concert pianist he gave a series of seven historical recitals in Berlin in the spring of 1936, and in London in the autumn of that year.

**LOTTE LEHMANN**, one of the most distinguished operatic heroines, was born in Vienna.

Professors of singing in Berlin shook their heads despairingly over Lotte Lehmann and reluctantly labelled her in effect "totally talentless". But she was made of stern stuff, firmly believed that great singers were not discovered but came to the surface by sheer hard work. So she was not discouraged, but rather spurred on.

She appeared at most of the world's greatest opera houses and firmly established herself with a wide and enthusiastic public. In the Wagnerian rôles of Eva, Sieglinde and Elsa, as well as her glorious Feldmarschallin in Strauss's "Der Rosenkavalier", she is a great favourite at Covent Garden.

Her lyric expression, so spontaneous and natural, makes her lieder recitals as captivating as her operatic



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LOTTE LEHMANN

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performances. Madame Lehmann seems to allow her ever fresh and pure voice just to sing the song. There is no apparent attempt at interpretation. Her whole performance is beyond description, and, to many, defies analysis. Here is one of the finest examples of what Caruso described as "the highest art lies in the concealment of that art".

**FRIDA LEIDER** is the daughter of a Berlin doctor and at one time was herself studying medicine.

The attendance at a performance of "Il Trovatore" at the Berlin Opera House changed entirely her career.

Verdi's opera so impressed her that she immediately put all thought of a medical career out of her mind and began her vocal training. Yet it was not by Verdi's works that she was destined to win so large a public as she now enjoys.

Madame Leider made her début, after four years' musical study, in her native city. Her great gifts attracted much attention, and it was the unanimous opinion that such a heroic soprano was the ideal for the exacting rôles of Wagner's operas.

She has fully carried out the high hopes then entertained for her future, for from the first time she sang the very difficult rôles of Brünhilde and Isolde, she has been acclaimed the greatest living exponent of them.

In 1924 she made her English début at Covent Garden, London. It was an unheralded appearance, but from that night Madame Leider has had London audiences at her feet.

She joined the Metropolitan Opera House at New York in 1932.

**JENNY LIND**, the Swedish Nightingale, was born at Stockholm on 6th October, 1820. Her real name was Johanna Maria Lind.

One day the maid of an opera dancer heard the child singing in the street to a kitten, and was amazed at the beauty of her voice. She told her mistress, who persuaded Jenny's mother to have her taught singing.

The outcome was that she made her début when she was eighteen. In two years she had become famous in her own country, but she had sung so much that her voice was almost spoilt, and only the skilful teaching of a professor in Paris restored its natural beauty.

She appeared in all the great cities of Europe with unequalled success. She first appeared in London in 1847 and reigned for many years the idol of the music world. Queen Victoria on two occasions threw bouquets to her, an honour which she never conferred on anyone else.

Two hemispheres acclaimed her, and she numbered among her friends and admirers kings and queens and distinguished people of all nations.

England, which she loved, was her home for many years. She was a modest woman with a very beautiful character. The more she earned the more she gave away, and never tired of singing to the sick and blind and poor.

She died on 2nd November, 1887, was buried at Malvern, and in the funeral procession were representatives of the Royal Family.

**THOMAS LINLEY**, one of the greatest violinists of the eighteenth century which England produced, was born in 1756.

Linley studied under his father, and later under Nardini at Florence. There it was, in 1770, that Linley met Mozart (*q.v.*). The two boys became close friends. They played together at the house of the poetess Signora Corilla, and when Mozart left Florence for Rome,

Linley persuaded Signora Corilla to write a poem for him, which he could present to Mozart. Mozart never forgot Linley, and firmly believed that had he lived he would have become one of the greatest musicians of his day.

In 1775, with his father, young Linley composed the music to Sheridan's play "The Duenna".

Unfortunately, tragedy overtook Linley before he had an opportunity to show his great power; for while he was amusing himself and some companions on the lake in the Duke of Ancaster's park in 1778 he was drowned.

**FRANZ LISZT**, the great Hungarian pianist and composer, was born 22nd October, 1811, at Raiding.

Liszt's great musical talent was evident as a child, and when he was nine years old his musical education was undertaken by Czerny (*q.v.*) and Salieri, at Vienna, at the expense of Prince Esterhazy and other Hungarian noblemen. He later went to Paris intent on further study, but he was refused admission to the Conservatoire by Cherubini (*q.v.*) on account of his foreign nationality.

From 1839 and for the next ten years Liszt toured Europe giving concerts, and at every place he was received with great enthusiasm. The height of his fame as a pianist was reached in 1849, and in that year he was appointed the conductor of the Court Theatre at Weimar. This position he held for twelve years. Subsequently he lived in Budapest, Rome, and Weimar.

Liszt was one of the greatest pianists the world has known, but as a composer of pianoforte works, and later, orchestral compositions, his name became renowned. At the time when he was almost at the zenith of his career as a pianist, Liszt deliberately turned aside, and devoted his attention to composition.

His "Hungarian Rhapsodies", by which he immortalized the folk-music of his native land, and his "Nocturnes", of which the "Liebesträume" in A flat is one, are beautiful works and among the best known. Some of his transcriptions of orchestral compositions remain unequalled. Liszt understood the art of transcription better than anyone, and these works he wrote in such a way that he exploited the pianoforte's capabilities to the fullest extent. The pianoforte transcription "Mephisto Walzer" is one which is much appreciated. The symphonic poem (a form of composition of which he was the creator) "Mazeppa" is a well-known work.

It is to Liszt that we owe the great advance of the pianoforte as a musical instrument, compared with what it was more than half a century ago. He did more than any other composer in improving pianoforte technique.

Liszt's "Faust" symphony, unfortunately a neglected work owing to its great length, his Concerto in E flat, and his pianoforte "Consolations" are other compositions of the highest order.

His literary contributions included works on Chopin (*q.v.*), Franz, and Wagner (*q.v.*)—his son-in-law.

Liszt made many visits to England, the last being in the spring of the year in which he died. He came for the purpose of being present at the performance of his oratorio "St. Elizabeth". After his return to Germany, to attend the Wagner Festival at Bayreuth, Queen Victoria sent him a small bust of herself which had been executed by Mr. Boehm.

Abbé Liszt (as he was called, having taken minor orders in the Church of Rome) as a boy was a prodigy, as a young man he was a marvel, and as an old man seventy-five years of age he retained his wonderful delicacy of touch and his astonishing execution was un-

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impaired. In his day Liszt had no equal, indeed during his half century of public life his supremacy was unchallenged.

Liszt died 31st July, 1886.

**KATHLEEN LONG**, eminent pianist and teacher, was born at Bury St. Edmunds. She began her studies at the Royal College of Music, London, when she was thirteen. She is now a teacher at the College.

Her masterly interpretations of the works of Mozart, whom she considers the greatest of all composers, are rare examples of common sense and artistry. In them she avoids all exaggeration, and plays with a vigorous directness and deep understanding.

Miss Long has won renown by her interpretations of modern French music, and believes, in addition to their pianistic perfection, they offer infinite scope for the production of tone colour.

Her career has not been without its humour, which she has enjoyed. Before she reached the heights, when a piano was sent about the country for her special use, she arrived at a country hall to find the piano leg nearest the audience had been broken and the instrument was supported by a beer barrel!

Her love for chamber music is well known, and she has played in many ensembles. Having formed a music club in her native town she announced her first three recitals. The first was to be pianoforte music, the second vocal, and the third piano quartet. A prospective lady subscriber refrained from taking tickets for the series. She did not care for the piano, and was afraid four of them in one evening would be too much for her!

**GIOVANNI BATTISTA LULLY** was born at Florence in 1633. He was the son of a miller, and, when

quite young, having been given a guitar by a monk, very soon learned to play. He then procured a violin, which he also learned to play. He could dance and he could sing; and the travelling players of that period so appealed to him, and he disliked the family business so much, that young Lully soon wanted to join a troupe. His parents were greatly alarmed at such an idea, but eventually Lully, having attracted the notice of the Chevalier de Guise with his mimicry, was taken to France. There his life was one of great success.

In 1662, having been a member of the band of Louis XIV for some time, the King made him director of music to the Royal Family, and ten years later he became the director of the Académie Royale de Musique.

Lully composed many operas which achieved great success. "Alceste" was produced in 1674, and "Thésée" a year later. Then followed "Persée", in 1682, and "Armide" in 1686.

Lully became a rich man. In his art he was almost perfect, but unfortunately his morals left much to be desired, and the scandals which sometimes surrounded his private life often jeopardized his official position. But he won through. It has been said that only death can conquer such a will as Lully's.

He was stricken with disease, yet from his bed directed the entertainments of the King.

Lully was a gamin, yet a courtier; he was a wit, but a creative artist. Lully was just "Lully".

On one occasion when it was reported to him that the King was waiting for the ballet to begin, Lully remarked, "The King is master here, and no one has a right to prevent him waiting as long as he pleases."

Lully died 22nd March, 1687, when fifty-four years of age, of gangrene.

**LOUISE KIRKBY LUNN**, for many years the leading English operatic singer, was born in Manchester on 8th November, 1873.

She entered the Royal College of Music when she was twenty, and three years later made her débüt under Sir Augustus Harris, as Nora in "Shamus O'Brien". She sang at Covent Garden, and on the death of Harris joined the Carl Rosa Opera Company and was for two years its leading contralto.

After a series of successes at the Queen's Hall, London, and the chief festivals, she returned to Covent Garden in leading rôles.

In 1902 she made her débüt in America at the Metropolitan Opera House, New York, scoring a tremendous success as Amneris in "Aida". In this rôle she sang innumerable times to the Aida of her great friend Destinn (q.v.). She was a great Wagnerian singer, her noble and vigorous singing, mezzo-soprano rather than contralto, doing full justice as Ortrud in "Lohengrin", Fricka in "The Ring", Brangane in "Tristan", and Kundry in "Parsifal".

Earning an international reputation, she retained to the end that charming frank, outspoken, strong-willed Lancashire bluntness of manner.

She died in London on 17th February, 1930.

**EDWARD ALEXANDER MACDOWELL**, the great American pianist and musical composer, was born in New York City on 18th December, 1861. He was a descendant of a Quaker family of Scottish and Irish extraction that emigrated to America during the eighteenth century.

Macdowell first studied under Juan Buitrago, and subsequently under Pablo Desvernine, a Cuban, and Teresa Carreno, a native of Venezuela. When he was twenty-five years of age Macdowell became a student at

the Paris Conservatoire. There he was under Savard for composition, and Marmontel for the pianoforte. He remained under the French influence for three years. For some time he received further instruction at Stuttgart and Wiesbaden, and in 1882, on the advice of Raff (*q.v.*), he visited Liszt (*q.v.*) at Weimar. Macdowell played his first pianoforte concerto before Liszt.

In 1883 Macdowell settled in Wiesbaden, and for four years devoted himself almost entirely to composition. Afterwards he gave concerts. His two pianoforte concertos were produced with the Boston Symphony Orchestra, at Boston, and the Theodore Thomas Orchestra, at New York. In 1903 his second pianoforte concerto was played at a Philharmonic Concert in London, when Macdowell was the soloist.

Macdowell's compositions were chiefly for the pianoforte, but he wrote several orchestral suites. Of the former his "Woodland Sketches", Op. 51, and of the latter the "Indian" Suite, Op. 48, which was first performed by the Boston Symphony Orchestra in New York in 1896, are well known. Other works by Macdowell are "Hamlet" and "Ophelia", two poems for orchestra; the symphonic poem, "Lancelot and Elaine"; the pianoforte compositions, "Barcarolle" in F; "Humoreske" in A; "Etude de Concert"; "Sonata Tragica"; "Eroica"; "Keltic"; "Fireside Tales"; "New England Idyls"; and the "Romance" for violoncello and orchestra.

In some of Macdowell's works, which can be regarded as representative of the best that America has produced, can be traced the influence of German romanticism, and the nationality of his early teachers also appears to have reflected on his artistic character. His pianoforte works are characterized by refinement and a spirited freshness.

The Universities of Princeton and Pennsylvania conferred the degree of Mus. Doc. upon him.

In the spring of 1905 Macdowell suffered a cerebral collapse, due to overwork and insomnia.

He died at New York on 24th January, 1908.

**GEORGE ALEXANDER MACFARRAN**, one of the most eminent English musicians of the nineteenth century, was born at London 2nd March, 1813.

By the time he was twenty-five he was a Professor at the Royal Academy of Music, of which he later became Principal. In 1875 Macfarran became a Professor of Music at the Cambridge University.

He was a prolific composer, and his works included eight symphonies, the first of which he produced when he was seventeen years of age; eight concertos; overtures, chamber music, oratorios, and operas. His "Chevy-Chase", which was produced by Mendelssohn (*q.v.*) at Leipzig in 1843, was written in one night. "My own, my guiding star" from his "Robin Hood", probably his greatest opera, is well known. The opera was first produced in 1860, in the same year in which he suffered the terrible affliction of blindness. His "Devil's Opera" was produced at the Theatre Royal in 1840. The cantata, "May Day" (1857), and his oratorio "St. John the Baptist" (1873) are favourite works.

Macfarran founded the Handel Society in 1844. In 1875 he succeeded Sir William Sterndale-Bennett (*q.v.*) as Principal of the Royal Academy of Music.

Many technical works were written by Macfarran on harmony and counterpoint, and in 1885 he published a "Musical History".

He was knighted by Queen Victoria in 1883.

Sir George Macfarran died in 1887, when seventy-four years of age.

ALEXANDER CAMPBELL MACKENZIE, "Grand Old Man of Music", was born 22nd August, 1847, at Edinburgh.

He came to London when he was fifteen years old to continue his studies at the Royal Academy of Music, having won the King's Scholarship.

After further study in Sondershausen, Germany, where he heard the advanced works of Wagner (*q.v.*), Berlioz (*q.v.*), and Liszt (*q.v.*), Mackenzie returned to his native city and became a teacher, and organist at St. George's in 1865.

In 1879 he went to Italy, and at Florence composed some of his music. His dramatic cantata "Jason" was produced in 1882, and "Colomba" the following year. The oratorio "The Rose of Sharon" was written in 1884.

Mackenzie was appointed Principal of the Royal Academy of Music in 1888, a position he held for thirty-six years, and some happy recollections are cherished by many old Academy students. One tells the story, which reveals Mackenzie's humour, of the occasion at rehearsal when the singer, whose time was most erratic, was making the orchestra's work very difficult. Mackenzie stopped the orchestra several times, and at last turned to the soloist and said, "Do try to remember this is an orchestra; not an elastic band." His true British characteristics endeared him to all who come under his instruction at the Academy. Ex-students frequently sought his advice. "They seem," Mackenzie said in his witty way, "to have appointed me a sort of advisory committee."

"Veni, Creator" was produced in 1891, and the comic opera "His Majesty" in 1897. Of his other well-known compositions are "The Empire Flag"; the "Scottish Rhapsodies"; the incidental music to "Rav-

enswood", "The Little Minister", and "Coriolanus"; "Troubadour"; "Story of Sayid"; "The Bride"; "The Cricket on the Hearth"; "Pibroch"; the cantata "Sun-God's Return"; the opera "Eve of St. John"; and many songs and anthems.

Queen Victoria conferred the honour of knighthood upon Mackenzie in 1895. The Universities of St. Andrews, Cambridge, Oxford, and Edinburgh honoured him by their degree of Mus. Doc. He was LL.D., Glasgow and Leeds Universities, and a D.C.L., McGill University. In 1922 His Majesty bestowed upon Sir Alexander a Knight Commandership of the Royal Victorian Order.

Sir Alexander married, in 1874, Mary Melina Burnside, of Edinburgh.

Sir Alexander published his "Memoirs" in 1927.

He died 28th April, 1935.

**FRANCESCO MALIPIERO**, the distinguished Italian composer, was born at Venice, in 1883.

What Sir Richard Terry and others have done for the English composers Byrd and Tallis, Malipiero has done for the great Italian composer Monteverde. He has edited a number of Monteverde's madrigals, and of his larger works has arranged his Symphony and Ritornel.

His works are well known. They include the opera "Filomela e l'Infatuato"; three one-act operas, "The Coffee House", "Master Theodore the Grumbler", and "The Quarrels in Chioggia"; "Suite pour petit Orchestre"; and "San Francesco D'Assisi". The first complete London performance of the last-named work was given by the Philharmonic Choir and the New Symphony Orchestra under Mr. Charles Kennedy Scott in 1931.

**AUGUSTUS MANNS** was born at Stolzenberg, near Stettin, 12th March, 1825. He was a versatile musician; he played the violin (his first appearance at the Crystal Palace, with which his name became so famous, was as solo violinist), he played the clarinet, and the flute, yet above all he was one of the greatest conductors of the nineteenth century.

His musical experience was gained in German regimental bands and the *Gungl Orchestra* at Berlin. Subsequently Manns became solo violinist and conductor at Kroll's Gardens, and bandmaster of one of the finest regiments in Königsberg. These in themselves were no mean achievements for a young man just approaching his thirtieth birthday.

In 1855 Manns settled in England and became the conductor of the Crystal Palace Orchestra. Manns raised the standard of excellence of this famous orchestra to a height never before attained. The Saturday Concerts at the Crystal Palace, which he inaugurated, became renowned. He held the wonderful record of having conducted an orchestral concert at the Crystal Palace almost every day for forty years. Manns' tremendous work for Schubert's (*q.v.*) music in England at times appears to be in danger of being forgotten. That must never be. Grove and Hallé (*q.v.*) did much to popularize Schubert's music here, the latter particularly in regard to Schubert's chamber music, but at the Crystal Palace Manns performed the great master's orchestral works, and had it not been for his energies such music might possibly have been delayed for some time, owing to the then popularity of Wagner (*q.v.*) and Tschaikowsky (*q.v.*).

King George V conferred the honour of knighthood upon Manns in 1903.

Sir Augustus died 1st March, 1907, when eighty-two years old.

**PIETRO MASCAGNI**, the Italian musical composer, was born 7th December, 1863, at Leghorn.

Son of a baker, he studied in secret because his father wished him to follow the trade, and had a symphony performed when he was sixteen.

Mascagni studied at the Milan Conservatorio.

His operatic works, such as "L'Amico Fritz", which was produced in 1891, "I Rantzau" in the following year, and "Iris", are not widely known, but Mascagni's name stands prominent as the composer of the almost world-renowned one-act opera "Cavalleria Rusticana". This opera, the libretto of which is an adaptation of Giovanni Verga's "Novelle Rusticane" of 1883, was first produced in 1890. "The Easter Hymn", "The Drinking Song", "Lola Song", and the celebrated "Intermezzo" are well-known items in the opera, which is, undoubtedly, Mascagni's greatest work. His opera "Isabeau", a work quite unknown in England, was performed at the great Festival in the Arena, a place capable of holding 20,000 people, at Verona, in 1929. His opera "Nero" was first performed in Milan in January 1935.

**JULES EMILE FREDERIC MASSENET**, the French composer, was born 12th May, 1842, at Montaud, near St. Etienne.

When he was twenty-one years old he won the Prix de Rome. By the production of his opéra comique, "Don César de Bazan", in 1872, he achieved great success, and thereafter he ranked as one of the foremost French composers.

The opera "Roi de Lahore" was produced in 1877. The following year Massenet was appointed a professor of composition at the Conservatoire in Paris.

"Manon", first produced in 1884, is a very popular work, having been performed at the Opéra Comique

well over 1,350 times. "La Navarraise" (1894), "Sapho" (1897), and "Griseldis" (1898) are other works by Massenet.

Massenet's opera "Thaïs" was first performed in England in 1911, at Covent Garden. The work is from Anatole France's novel.

Of his orchestral compositions, the suite "Picturesque Scenes" is very popular.

Massenet died in Paris on 13th August, 1912.

**JOHN McCORMACK**, the Irish tenor, was born at Athlone 14th June, 1884.

It was not until 1902 that he thought of music as a profession. In that year he won the Denza Gold Medal at the National Irish Festival. So began one of the most remarkable stories and careers in the history of music.

In 1903 he made his débüt in Dublin and soon afterwards made his first recordings for "His Master's Voice". Two years later he began serious studies at Milan under Sabatini. His first operatic appearances were made in Italy, a rare achievement for a Briton.

McCormack made his London débüt at Covent Garden on 15th October, 1907, and created a furore in "Cavalleria Rusticana".

The last thirty years have been a series of successes such as few singers have attained. He has toured extensively. On the concert platform as well as the operatic stage he has won world-renown. And his numerous recordings prove his mastery in every mode of vocal music.

In 1918 he became an American citizen, and in 1928 received a Papal peerage with the title of Count from the Pope. He made his first talking film in 1930.

He has confessed that he has been attracted by the ballad, and believes that form of music has been the means of persuading his public to hear greater things.

The name ballad holds no terror for the ordinary music-lover, whilst "aria" and "lieder" sound like something wholly beyond them. Many among his vast audiences who have heard him sing Bach and Schubert, even though they may not admit it, have attended particularly to hear him sing, possibly, the old favourite "Mother Machree" as only he can sing it.

The only sad point in a brilliant career is the fact that McCormack plans to retire from the concert platform on 15th October, 1937!

**JOHN B. McEWEN** was born at Hawick on 13th April, 1868.

McEwen studied at the Royal Academy of Music, under Prout, Matthay, and Corder.

When he was twenty years of age McEwen was choirmaster at the St. James's Free Church, Glasgow, and he subsequently held a similar appointment at Lanark Parish Church.

He was the founder of the Society of British Composers (1905) and of the Anglo-French Music Publishing Company.

In 1926 the University of Oxford conferred the degree of Mus. Doc. (*honoris causa*) upon him. He is a Fellow of the Royal Academy of Music.

He was knighted in 1931.

Among his best known works are "Grey Galloway", one of three Border ballads; the Symphony in C sharp minor; the String Quartet; and the "Sonata Fantasia" No. 5.

For some time Sir John has been the musical adviser to the *Æolian* Company, and, in 1924, he succeeded Sir Alexander Mackenzie (*q.v.*) as Principal of the Royal Academy of Music. He resigned the position in 1936. For many years he was a professor of harmony and composition at Glasgow, and for twenty-six years

served in a similar capacity at the Royal Academy of Music.

His book, "Tempo Rubato",\* is a work which is invaluable to any student who would "mend his ways" on this often abused liberty.

**NICOLAI MEDTNER** was born at Moscow in 1879. He is of German descent. He studied the pianoforte under Safonov at Moscow and gained a gold medal.

After extensive tours in Russia and Germany, he gave up his career as a pianist and turned his attention to composition, and now we rarely see him other than as the interpreter of his own works.

Medtner's compositions are chiefly for the pianoforte, pianoforte and violin, and songs. His Sonata in C major is a work which is full of joy. The Pianoforte Concerto in C is an ingenious composition. Of his later works, the songs probably have no equal in modern music. "Mignon", Op. 18, No. 4, and "Altes Mütterlein", Op. 19, No. 2, are compositions, perfectly simple, yet most beautiful melodies. Medtner has set music to the lyrics of the Russian poets Pushkin, Byély, Tutchev, and Foeth. The Nocturnes, Op. 16, and the Sonata, Op. 21, are fine examples of Medtner's compositions for the violin.

As a pianist, Medtner is unique. Owing to the difficult times through which Medtner's country has passed, his task has been no light one, but he is a man of firm resolution. Although cut off from the musical art of the world for some time, he continued his work. Overtaken by illness, he lingered between life and death for months, but he recovered and with unflagging energy continued his beloved art.

\*The technical term "tempo rubato" means a slight deviation of time to give more expression, by retarding one note and quickening another, but the time of each bar is not altered in the whole.

Owing to its complicated style, Medtner's music is not easily understood, but when one has learned to appreciate his works, containing as they do vitality and strength, their charm is unceasing.

Medtner made his first appearance in England in 1928. London is now his home, and though he teaches a few pupils he devotes most of his time to composition.

**NELLIE MELBA**, the world-famous queen of song, was born at Burnley, Melbourne, Australia, 19th May, 1859. Her real name was Helen Porter Armstrong, and she took the name of Melba as a tribute to Melbourne.

Her father, David Mitchell, a native of Scotland, settled in Burnley, near Melbourne, where he was a builder and contractor.

She sang at a concert in Richmond (Melbourne) Town Hall when she was six. Her father allowed her to study music, pianoforte playing and composition, she played the organ at a local church, but he strongly objected to her adopting music as a profession. But Nellie Melba *had to sing*.

In 1882 she married Captain Charles Armstrong, son of Sir Andrew Armstrong, Bt., and then began her musical career.

She came to Europe and studied under Marchesi. In October 1887 she made her débüt in Brussels as Gilda in "Rigoletto". The following spring she made her first appearance in Paris and scored a great triumph as Ophelie to the Hamlet of Lassalle. London heard her for the first time in 1888, and during the next twenty years she took many rôles—Juliette and Marguerite to the Romeo and Faust of Jean de Reszke, Elsa in "Lohengrin", Esmeralda in Goring Thomas's opera of that name, and many others. She sang in all the

great opera houses of the world and everywhere was acclaimed with enthusiasm.

The year 1914 was memorable. In it she celebrated her twenty-fifth season at Covent Garden amidst striking demonstrations of affection from her admirers. Then, too, she returned to Australia, and during the war, by her concerts, collected over £100,000 for the Red Cross Fund. For this service she was created a Dame of the Order of the British Empire.

She again appeared at Covent Garden in 1919. There was no diminishing of enthusiasm and so she enthralled vast audiences until the historic "farewell" on 6th June, 1926. The King and Queen were present. She sang Mimi's Addio from "La Boheme", Desdemona's Ave Maria from "Othello", and Juliette's Farewell to Romeo.

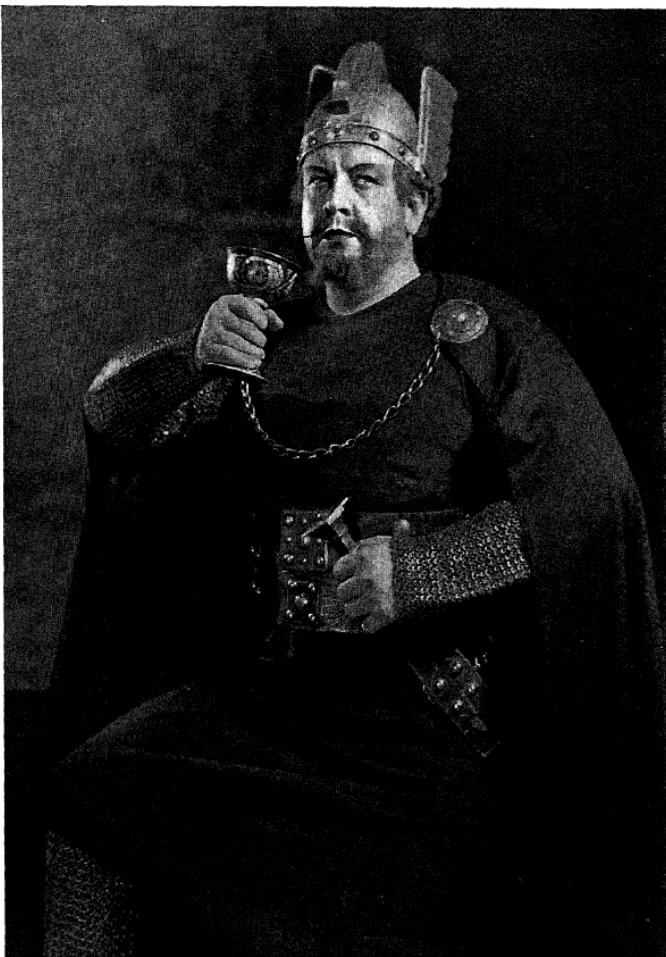
Her farewell speech and "Mimi's farewell" were recorded during the actual performance by the Gramophone Company. After taking many curtains Melba stood almost buried in a mass of flowers. So ended the unparalleled operatic career.

A little later she made her farewell to the concert platform at the Royal Albert Hall. Her last song was "Home, Sweet Home", which she had been accustomed to give as the final encore to her own accompaniment at the piano.

She died at Sydney on 23rd February, 1931.

**LAURITZ MELCHIOR** is one of the many musicians who have achieved outstanding success, yet were intended by parental guidance for some other profession.

His father was a schoolmaster, and owner, in Copenhagen. Lauritz was intended to follow the same calling, but music had a greater call. At seventeen he began to work for a music publishing firm, and all his spare time was devoted to singing.



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LAURITZ MELCHIOR



At twenty-one he made his début, not as the glorious tenor now so well known, but as a baritone. Four years later he was principal baritone at the Royal Opera, Copenhagen.

For seven years he retained the public favour, but during that time his voice was undergoing a change, from a high baritone to that of tenor quality. And so the time came when he had to retire for further study. This time he did so at the expense of the Danish Government. Returning to the operatic stage he made a second début, now as a tenor, as Canio in "Pagliacci".

Melchior was first heard in London in 1918 at the Promenade Concerts. Later he gave a series of concerts, with the Danish Choir, of Scandinavian folk music. But his popularity in England dates from his Covent Garden début, when he sang Siegmund in "Walküre" to possibly the greatest living Brünhilde, Frida Leider (*q.v.*).

He has been described as Music's "Great Dane". He is great in more ways than musically. Tenors are usually short, and they are rarely Danish. Melchior stands six feet five inches. He owns a castle and an estate of 3,000 acres in Denmark. But what chance to enjoy this when his winters are spent in New York (the Metropolitan Opera Company arranges to put on German opera whenever he is available); his springs in London; his summers in Germany, for he is the principal heroic tenor at Berlin and Hamburg, and no Bayreuth festival is complete without him; and his autumns in Austria and Italy, fulfilling professional engagements.

**WILLEM MENDELBERG**, one of the great conductors of the times, was born at Utrecht in 1871.

He was only twenty-three when he was appointed conductor of the Concertgebouw Orchestra of Amster-

dam, a position he has now held with great distinction for over forty years, and has brought the orchestra to be recognized as one of the greatest in the world.

He has, of course, conducted all the principal orchestras of the Continent, and to the New York Symphony Orchestra he is an ever welcome visitor. He made a memorable visit to England in 1930 when he conducted the London Symphony Orchestra in London and throughout the country.

Mendelberg has a house in the Swiss Alps, on the border of the Engadine. The tower contains a carillon which he makes a practice of playing each night.

He is a clever and astute musician, and his conducting workmanlike and not showy.

**JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY**, as a composer, conductor, pianist, and organist, had a reputation equally great.

Mendelssohn, who was the son of Abraham Mendelssohn, a banker, was born of Jewish parents, Hamburg, on 3rd February, 1809. Abraham Mendelssohn had his children baptized in accordance with the Lutheran formula, and educated as Protestant Christians. The family assumed the double name of Mendelssohn-Bartholdy.

At the age of twelve years he had already made his first public appearance as a pianist, and when he was seventeen he composed the "Midsummer Night's Dream" overture.

His first appearance before an English audience was marked by the creating of a sensation at the Philharmonic Concerts in London in 1829.

At Düsseldorf, four years later, he became director of music, and in the following year he conducted the Gewandhaus Concerts at Leipzig. It is recorded that

when making his programmes there, Mendelssohn carefully preserved a near relationship between the keys of succeeding works, in order that the ears of his audiences might not be strained. Mendelssohn spent the greater part of the remainder of his life in Leipzig, where he was instrumental in founding the Conservatorium of which he was director.

But he made frequent visits to England. It was whilst sitting in the beautiful garden of his friends, the Beneckes, who lived at Denmark Hill—which at that time was almost “in the country”, although not more than four or five miles from the heart of the City of London—that Mendelssohn was inspired to write the beautiful “Spring Song”, one of the most familiar and popular of his “Songs Without Words”. At that time he was at the height of his celebrity, and it is supposed that soon after he wrote the “Spring Song” he played it to Queen Victoria, who greatly admired him. “The Bees’ Wedding” is another of the popular “Songs Without Words”.

Symphonies, overtures, and other orchestral compositions; concertos, sonatas, fantasias, octets, quintets, quartets and trios all came from the brain of this great composer and are now recognized as standard works. As a writer of oratorio, his greatest rival is Handel, for his “Elijah” (with the solos “Hear ye, Israel” and “O Rest in the Lord”), “St. Paul” (containing the solo “But the Lord is mindful of His own”), and “Lobgesang” are almost as well known as Handel’s “Messiah”.

He wrote numerous songs and part-songs, many of the latter for male voices only.

The Violin Concerto in E minor, and the Trio in D minor, for piano, violin, and 'cello, are compositions which are still exceptionally popular.

“Athalie”, which contains the “War March of the

Priests"; "Ruy Blas"; "Son and Stranger"; "Melusine"; "Fingal's Cave"; and "The Italian Symphony", with the "Pilgrim's March", are some of the best known works of Mendelssohn.

Great pianist that he was, Mendelssohn, it is said, refused to play in public a piece that was offered him at short notice, because he regarded it as an impertinence to the composer, an intrusion on the audience, and an injustice to himself, to execute a work which he had not entirely appropriated to his own being and his own consciousness.

When conducting—and Mendelssohn was one of the first to use the bâton—he used a small whalebone bâton covered with white leather; a great contrast to the bâton, a short, thick stick, not more than a foot long and covered with parchment, which was used by Spohr (*q.v.*).

Mendelssohn was never happier than when in the company of young people. In all his music is that spirit of cheerfulness and contentment. He apparently regarded music chiefly as a means of solace and pure enjoyment. Unlike so many of the old music masters, Mendelssohn never sounded the depths of human emotion.

What music expresses greater joy than Mendelssohn's "Wedding March" from the "Midsummer Night's Dream", to the strains of which thousands of young people have left the churches after the solemnization of their marriage. What the ultimate result of such union is to be, no one knows. But certainly Mendelssohn's delightful march is an expression of all good wishes for their journey through life, and that the same harmony which exists in the music shall exist in the newly wedded alliance.

A man, whose life was all too short, for Mendelssohn died on the 4th November, 1847, when only thirty-eight

years old, who will always be remembered for some of the most delightful music ever composed.

**YEHUDI MENUHIN**, the prodigy of yesterday, the genius of to-day, was born in New York in 1917. His parents were poor, and though their knowledge of music was elementary, music was their passion in life. Yehudi was but a few months old when he attended his first concert in the arms of his mother. When he was two, after hearing a solo violinist, he asked for a violin. His father gave him a toy one which he promptly smashed because "it wouldn't sing". Later, by various readjustments in the family exchequer, his father bought him a real violin. So amazing was his technical ability that he was at once put under a teacher, Louis Persinger. He was then four years old, a year later he played in public, and when he was six he played with the San Francisco Symphony Orchestra.

He came to Paris and for a time studied under Enesco.

His first European tour left the critics nonplussed and the public enraptured. Kreisler declared that his equal as a violin player had never occurred since Mozart.

He made his first appearance in London in 1929 with the London Symphony Orchestra at the Queen's Hall. This fair-haired little boy, dressed in a white silk blouse and knickerbockers, showed not the least sign of nervousness as he waited to begin the Brahms concerto. At the end of the magnificent performance he was recalled to the platform nearly a dozen times.

His successes since that time have filled columns of newspapers and would fill pages of this book. But one I would mention is his playing of Elgar's Violin Concerto at the Royal Albert Hall, with the composer conducting, in 1932. Menuhin made the gramophone

record of this work, and the following year gave the first performance of it in France when Sir Edward Elgar again conducted. A close friendship sprang up between the great composer and the young violinist.

Menuhin has played in all the principal cities of the world, with the great orchestras, and under the most distinguished conductors.

In the spring of 1936 he went into retirement for two years.

**ANDRE MESSAGER**, the great French composer of operette, was born 30th December, 1853. He studied under Saint-Saëns (*q.v.*).

Messager was a thorough musician, and even in his most trivial scores he displayed great musical skill. For nearly half a century Messager was one of the greatest composers of "light music" and musical comedy.

In 1907 he was appointed the director of the Paris Opera—prior to which he had been the musical director and conductor of the Opéra Comique—and during his nine years' directorship some of the most memorable performances of Wagner's (*q.v.*) works were given. At the same time Messager, who never grew old in spirit but only in years, produced the works of many of the young composers of that time.

Among his most popular works, and which are familiar to the English public, are "La Basoche"; "Fortunio"; "Mirette"; "Veronique"; and "Les Petites Michus". The suite from the Ballet "Les Deux Pigeons" is also well known. In 1928 the operette "Coups de Roulis", the music of which Messager composed, was produced and met with great success.

Throughout his distinguished career, Messager upheld the high traditions of some of France's greatest composers.

He was a member of the Institute and a Commander of the Légion d'Honneur.

Messager died on 24th February, 1929.

**GIACOMO MEYERBEER**, the German composer and pianist, was born at Berlin 5th September, 1791. His real name was Jacob Beer, but his father, Jacob Hertz Beer, a very wealthy banker, in order to inherit the vast fortune of a relative, added Meyer to his name.

As a child he showed remarkable ability, and was considered by many to be one of the finest pianists in Berlin when he was nine years old. At nineteen years of age Meyerbeer went to Darmstadt, where he became a pupil of the Abbé Vogler. Five years later he proceeded to Italy, and while in Venice composed some of his operas. "Romilda e Costaza"; "Semiramide Riconosciuta"; "Emma di Resburgo"; and "Margherita d'Anjou" were all of the Italian style and met with great success. "Crociato", his opera which was produced in Venice in 1824, created something of a sensation.

After leaving Italy, Meyerbeer lived for many years in Paris, but in 1842, following his appointment by the King of Prussia as the King's musical director, Meyerbeer spent much time in Berlin.

Meyerbeer's greatest works, and certainly those which won for him the reputation of a great composer, were written after 1830. "Robert le Diable", which was performed at Drury Lane Theatre, London, in 1870; "Les Huguenots", which was revived in London in 1927; "Le Prophète"; "L'Etoile du Nord"; "Dinorah"; and "L'Africaine" were works of outstanding merit. The last named, one of the most beautiful of dramatic works, was not performed until a year after the composer's death.

In addition to his operatic works, Meyerbeer com-

posed an oratorio and a number of cantatas and songs.

Meyerbeer died 2nd May, 1864, at the age of seventy-three years.

**BENNO MOISEIVITCH**, the eminent pianist, was born at Odessa in 1891. He studied at the Imperial Musical Academy at Odessa, and later under Leschetizky.

Since his first appearance in England in 1909, where he was an immediate success, he has travelled the world over. It was not until April 1930, however, that Moiseivitch gave his first recital in South Africa.

He is an exponent of classical music, the works of Chopin, Brahms, Beethoven, Mendelssohn, and Scarlatti, as well as the moderns, Rachmaninov and Ravel, being in his repertoire. A great many of his performances have been recorded by the Gramophone Company.

Moiseivitch is fond of travelling but never allows his daily practice to be omitted. He has a tiny keyboard with dumb notes on which he can exercise his hands at any time when a pianoforte is not available.

Away from the concert platform he finds chess and billiards an agreeable recreation after the strain of playing at probably a two-hour recital.

**CLAUDIO MONTEVERDE**, the originator of our modern system of harmony, was born at Cremona in 1568.

About the year 1600 Monteverde used unprepared dominant sevenths, and other discords, freely in his music; he introduced a dramatic element into his works, and so led the way for many innovations in harmony.

Monteverde was the first exponent of lyric drama to gain distinction, and the most celebrated dramatic musical composer of his day. His treatment of orches-

tral accompaniment was a work of great skill, and the foundation upon which our system of instrumentation is built was due to his energies.

In 1603 Monteverde was appointed musical director at Mantua. Four years later he produced his opera "Orfeo". His last, and probably his greatest, opera was "L'Incoronazione di Poppaea". It is of interest to note that these two works written by the creator of opera were revived by the Oxford University Opera Club a few years ago, "Orfeo" in 1925 and "L'Incoronazione di Poppaea" in 1927. He was musical director at St. Mark's, Venice, in 1613.

Monteverde died 29th November, 1643.

**ERIKA MORINI**, one of the greatest women violinists of her age, was born at Vienna in 1907.

Her playing at five years of age was such as to attract the attention of matured musicians, and by the time she was eleven she had played some of the most difficult concertos in a violinist's repertoire at important orchestral concerts under well-known conductors. She won the admiration of such musicians as Nikisch, Felix Weingartner, and Arthur Bodansky.

When she was eighteen she made her English début at the Albert Hall, London, making the most satisfactory sensation of the 1925 season.

She has toured extensively—Europe, America, and Australia, many times. Everywhere she is acclaimed as a woman violinist qualified in every way to rank with the leading male exponents of the instrument.

Madame Morini has made numerous recordings, notably that of Beethoven's String Sonata in F major, Op. 24, and Mozart's Sonata in B flat major.

**THOMAS MORLEY**, English musician, and one of the greatest organists of his day, was born in 1557.

He was a pupil of William Byrd (*q.v.*), and for a short time was organist at St. Paul's Cathedral (1591–1592). He relinquished that post to become a “gentleman of the Chapel Royal” which presumably meant him to be the organist, and he was there for ten years.

In 1598 he was granted a monopoly for printing music. His book “Plaine and Easie Introduction to Practicall Musicke”, which was published in 1597, was long recognized as the standard authority. His “First Book of Airs” was published in 1600.

Several collections of his madrigals and canzonets were published, the latter suggestive of Italian sources, being peculiarly graceful. His original setting of “It was a lover and his lass”, in “As You Like It”, still survives.

He died in 1604.

**IGNAZ MOSCHELES**, the celebrated composer and pianist, was born at Prague 30th May, 1794.

After reaching the age of twenty-one he made frequent concert tours in Europe. In 1826 he settled in London. There he was appointed one of the directors of the Philharmonic Society, and for some time he was a conductor at the Philharmonic Concerts. Moscheles lived in London for about seventeen years.

In 1843, having been appointed a professor of the pianoforte at the conservatorium which his friend Mendelssohn (*q.v.*) had recently founded, Moscheles removed to Leipzig.

Moscheles was a musician of great ability, and his works, especially those for the pianoforte, were held in high esteem. “Reverie in Solitude” is well known, and “The Way of the World”, a musical problem, is a most interesting composition.

His biography was written by his wife, and translated into English in 1873.

Moscheles died 10th March, 1870, when seventy-six years of age.

**MORITZ MOSZKOWSKI**, brilliant pianist and composer, was born in Germany in 1854. His parents were Polish, and most of his compositions reflect his Polish origin in their fire and brilliance.

The beauty and charm of his graceful melodies, with their striking and attractive rhythms, testify to the composer's cosmopolitan training. His works have attained great popularity.

He became famous for his pieces founded on Spanish dance rhythms, in which form of composition few have equalled or surpassed him.

Whilst his best known work is probably "Gitarre", of which the violinist Menuhin has made a wonderful recording, other works include "Caprice Espagnole", Op. 37; "Polonaise", Op. 11, No. 1; "Serenata", Op. 15, No. 1; "Spanish Dance", Op. 12, No. 5; and "Air de Ballet", Op. 36, No. 5.

He died in 1925.

**JOHN CHRYSOSTOM WOLFGANG AMADEUS MOZART**, one of the greatest, if not *the* greatest, creative and executive musicians, that ever lived, was born on the 27th January, 1756, at Salzburg. He was the son of Leopold Mozart, a musician in the service of the Archbishop of Salzburg.

It would appear not to be difficult to write anything in the nature of a short biography of a man who only lived thirty-five years; on the contrary, to be essentially short, but such is not the case concerning the great Austrian musician, Mozart.

Wolfgang Mozart had a sister, Maria Anna, nearly five years his senior. Whilst she was being given her music lesson by her father, young Mozart was always

by her side, and, although only three years old, he showed his fondness for striking pleasing and harmonious intervals on the clavier. He could memorize the brilliant solos in concertos which he heard when he was but four years old; thereafter his father began to give him lessons.

He was a prodigy and a precocious child. The musical faculty was remarkable, because whilst learning to play he discovered important secrets in melody, rhythm, and the setting of bass, and he learned to compose at the same time. Half an hour was sufficient for him in which to learn a minuet, which he would play with neatness and in exact time. At this early age—he was little more than four—he composed little pieces which his father wrote down in a book for him. This book his sister carefully preserved as a precious relic.

Leopold Mozart found his son very busily engaged with pen and ink on one occasion, and, upon asking what he was doing, Wolfgang replied, "Writing a concerto for the clavier." His father was amused, but on examining the composition closely (it was blotted almost to illegibility) tears of joy and wonder rolled down his cheeks. It was regularly and correctly written, and very difficult.

At six years of age, young Mozart had a violin, specially adapted to his size and age, presented to him. Schachtner, the principal trumpeter in the Archbishop's band at Salzburg, who dearly loved little Mozart, has related the following incident, when Wenzl and he visited Mozart's house in order to try over some trios. "The father took the bass part on the viola, Wenzl played the first violin, and I the second. Wolfgang entreated that he might play the second violin; his father, however, would not hear of it, for, as he had had no instruction, it was impossible that he could do anything to the purpose. The child replied that to play

a second violin part it was not necessary to have been taught; but the father, somewhat impatiently, bid him go away and not disturb us. At this he began to cry bitterly, and carried his little fiddle away, but I begged that he might come back and play with me. The father at last consented. 'Well, then, you may play with Herr Schachtner, but remember, so softly that nobody can hear you, or I must immediately send you away.' We played, and little Mozart with me, but I soon remarked to my astonishment that I was completely superfluous. I silently laid my violin aside and looked at the father, who could not suppress his tears. Wolfgang played the whole of the six trios through with precision and neatness; and our applause at the end so emboldened him that he fancied he could play the first violin. For amusement we encouraged him to try, and laughed heartily at his manner of getting over the difficulties of this part, with incorrect and ludicrous fingering indeed, but still in such a manner that he never stuck fast."

Mozart first appeared in public at the age of five, and when he was six he toured Germany. He appeared in Paris a year later, and there four of his sonatas for violin and piano were published. Leopold Mozart brought his two children to England in 1764. Young Mozart, although only eight, achieved great success at the Court and among the aristocracy in London. He charmed everybody with his manner as well as his musical ability. His first attempt to write a symphony was made whilst he was in England. His sister, who was perhaps his most enthusiastic admirer, would sit beside him copying while he was at work. By the time he was eleven, Mozart was commissioned to write an opera, and his work, "La finta semplice", was produced in 1768. In the same year he wrote "Bastien and Bastienne".

When in Rome, in 1770, Mozart was taken to the

Sistine Chapel to hear Allegri's "Miserere", performed by a double choir. Musicians of the Chapel were forbidden to take any part of this composition away, or even to copy it. After hearing it once only, Mozart wrote the whole of this celebrated composition from memory! An amazing feat, and one which caused astonishment in Rome. In the same year he was elected a member of the Accademia Filarmonica in Bologna.

Mozart's reputation, both as composer and executant, grew rapidly; still, his father failed to obtain an appointment for him which was commensurate with his attainments.

Whilst in Paris on tour with his mother, a most melancholy event occurred. His mother died on the 3rd July, 1778, after only a fortnight's illness. Trying though the circumstances were for a young man of twenty-two, he acted with tenderness, fortitude, and discretion. On the same day, after his mother had died, he wrote to his father: "The cause of my having left your letter of the 11th June so long unanswered, is that I have very unpleasant and melancholy intelligence to communicate. My mother is very ill. . . . They want to give me hope; but I have not much. I have been long already—for days and nights together—between hope and fear; but I have now entirely resigned myself to the will of God, and I hope that you and my dear sister will do the like. . . ." His father, extremely grieved, responded immediately. ". . . To-day, the 13th—that is to say, just now, at a little before ten o'clock in the morning—your melancholy letter arrived. The impression made upon us you may imagine. We have so wept together as scarcely to be able to read the letter—and your sister! Great and most merciful God! Thy most holy will be done! My dear son, notwithstanding all possible submission to the Divine will, you will find it but human and natural that my tears should

almost prevent my writing. What am I to conclude? Scarcely otherwise than that, even now while I write this, she is dead—or else she must be better—for yours is dated on the 3rd and it is now the 13th. . . . I place the most perfect reliance on your filial affection, that you have taken every earthly care of your excellent mother, and, if God spares her to us, will continue to do so—for that excellent mother—the apple of whose eye you were—who loved you beyond measure—was proud of you—and who (as I know better than you) lived wholly for you. But should all our hopes be vain! Should we have lost her! Great God! then you will want friends—trustworthy friends. . . .” Before the father had finished the letter, however, he had been visited by Monsieur Abbé Bullinger, a confidential friend, to whom Mozart had written telling him of his mother’s death and asking him to prepare his poor father by gentle degrees for the melancholy tidings. This Bullinger had done during the time Leopold Mozart was writing to his son, and thus he concluded his letter: “. . . Do not be anxious on my account, I shall bear my sorrow like a man. . . . How incomprehensibly bitter a thing it is, when death rends asunder a happy marriage—can only be known by experience. . . . Write to me soon—and everything—when she was buried—and where. Great God! that I should have to look for the grave of my dear wife in Paris!” It will be observed that it took ten days for a letter from Paris to reach Salzburg. On the 9th July, Mozart again wrote to his father. “I hope that you are now prepared to receive with firmness some intelligence of a very melancholy and distressing character. . . . On the evening of the same day (the 3rd), at twenty-one minutes after ten at night, my mother fell happily asleep in God, and was already experiencing the joys of heaven at the moment that I wrote to you. All was over—I wrote to you

in the night, and I trust that you and my sister will pardon this slight but very necessary artifice; for when, after all the distress that I had suffered, I turned my thoughts towards you, I could not persuade myself to surprise you all at once with the dreadful and fatal news. . . . After giving way to the reasonable and natural impulses of your grief, submit yourselves at last to the will of God, and to adore His inscrutable, unfathomable, and all-wise providence."

Mozart left Paris and returned to Salzburg, full of expectation of meeting Aloysia Weber, with whom he was in love. Aloysia Weber's father was delighted at the prospects of such a union, but the inconstancy of womankind intervened. When Mozart reached Munich he went immediately to the house of the Webers. On entering Aloysia's apartment he found her inclinations altered. She appeared scarcely to know him, from whom she had parted as lover. Mozart sat down at the clavier and sang aloud, expressing his readiness to resign a girl who did not love him. He turned his attention to Constance, a younger sister of Aloysia, who had observed with pity the turn of events, and whom he eventually married in 1782. The happy union lasted but nine years.

Over 600 works were composed by Mozart, which included 23 operas, 20 Masses, 40 songs, 49 symphonies, 60 other orchestral works, 17 piano sonatas, 27 piano concertos, 6 violin concertos, 45 violin sonatas, and 54 other pieces of chamber music. Among his best known works are "Idomeneo"; "Seraglio"; "The Marriage of Figaro"; "Don Giovanni"; "La Clemenza di Tito"; and "The Magic Flute". His Symphonies in E flat, G minor, and C ("Jupiter") are outstanding works of art.

But this great genius was always poor, yet almost to the last minute that life remained in him he was com-

posing. He was asked to write a Requiem on behalf of an anonymous patron. This he consented to do, but he was somewhat perturbed at the mystery which attached to the request. He was possessed of a morbid conviction that the Requiem he was to write would prove his own. His beloved Constance tried hard to put out of his mind these gloomy fancies, but he was convinced that he could not last long. At length, however, his wife persuaded him to put aside the Requiem. With the removal of the work his health improved, but he soon asked to have the Requiem restored, so that he might finish it. His wife, seeing no longer any objection, complied. With the Requiem his former illness returned. He was soon removed to his bed, from which he never rose again. He remained almost totally incapable of motion for about a fortnight, and, although he had a strong desire for life, he had little expectation of it. He lay tranquil and resigned, with the Requiem almost continually by his side. At times he could not restrain passionate lamentations, at others he spoke cheerfully. His sister-in-law, Sophie, visited him daily. In the afternoon of the day of his death he desired that his visitors should stand around his bed and sing as much of the Requiem as he had written. He himself joined in, but on reaching the first bar of the "Lacrymosa" Mozart was seized with a violent fit of weeping, and the score was put aside. He had a strong presentiment of approaching death, and gave himself up. In the evening his sister-in-law again visited him. Constance met her in a half-distracted manner. She went straight to Mozart. "It is well that you are here," he said, "you must stay to-night and see me die. The taste of death is already on my tongue—I taste death; and who will be near to support my Constance if you go away?" He called to his wife to come to him, and, with the Requiem in his hand for the last time, and eyes filled

with tears, he said, "Did I not tell you that I was writing this for myself?" Mozart was delirious for two hours, and expired at midnight on 5th December, 1791, at the age of thirty-five years and ten months. He was buried in the cemetery of St. Marxer Linie, near Vienna, in a pauper's grave. While the funeral procession was on its way, a violent storm broke out, and his few friends who were following hurried back to the city, and the hearse made the remainder of the journey accompanied only by his wife.

In 1808 inquiries were made as to the precise spot of the interment, but nothing definite could be determined concerning the remains of Mozart.

Mozart's life, indeed, seems but a legend, and were it not for the undeniable truths which have been unearthed, one would be inclined to doubt whether such circumstances could have possibly existed.

**SYDNEY HUGO NICHOLSON**, one of the most distinguished of living organists, who is the son of the late Sir Charles Nicholson, Bt., was born on 9th February, 1875. He was educated at Rugby and New College, Oxford, and studied at the Royal College of Music, under Sir Charles Villiers Stanford (*q.v.*) and Sir Walter Parratt (*q.v.*).

His first position as organist was at the Parish Church at High Barnet, where he remained for about seven years, during which time the combined church choirs, under his direction, gave an annual festival.

For some years Nicholson was organist at Carlisle Cathedral, where his great knowledge and enthusiasm had a far-reaching effect, and where he conducted the Carlisle Choral Society, and the Cumberland Amateur Orchestra. In 1908 he was appointed organist at Manchester Cathedral, a position he held for ten years, during which time he did great work in connection with

the Cathedral music. His cantata "1914", which is a setting of sonnets by Rupert Brooke, was produced at the Hallé Concerts. He has composed much church music, in addition to cantatas and songs.

Mr. Nicholson was appointed to succeed Sir Frederick Bridge (*q.v.*) as organist at Westminster Abbey, in 1918. This position he held for nine years with great distinction. He resigned the post in 1927. Mr. Nicholson then turned his attention to the founding of what undoubtedly should have been in existence long ago—a school of English church music. In a little more than a year this college or school was established at Chislehurst, and is known as the College of St. Nicholas. Mr. Nicholson is the Warden. Here then is an institution for the sole purpose of training church musicians, choir-masters, and organists in the management of choirs and voice training, the accompanying of church services, organizing and developing congregational singing, and the study of the different styles of church music at the various historical periods.

For this work alone, after his retirement from the Abbey, Mr. Nicholson's name must long be remembered by church musicians. The college has grown to attain world-wide activities.

In 1926 the King honoured Nicholson with a Membership of the Victorian Order. He is a Mus. Bac. Oxford University.

**JACQUES OFFENBACH**, the great composer, probably the greatest of operette, was born of Jewish parents, at Cologne 21st June, 1819.

In 1833 his parents moved to Paris, and when Offenbach was twenty-nine years of age he was appointed conductor at the Théâtre Français. Seven years later he took over the Théâtre Comte, and renamed it Bouffes Parisiens. There it was that he pro-

duced a great number of his operettes, which were so successful.

Offenbach produced over a hundred operettas in twenty-five years, among the most popular being "Barbe-Bleue" with the librettists Meilhac and Halevy; "La Belle Hélène"; "Orphée aux Enfers", produced in 1858, and one of the most famous; "La Grande Duchesse"; "Geneviève de Brabant"; "La Vie Parisienne"; and "Madame Favart". "Les Contes d'Hoffmann", with its celebrated Barcarolle, which was a failure when it was produced in Paris in 1881, started its triumphal career with a record run at the Komisches Theatre in Berlin, but it was not until nearly a quarter of a century later that the opera was produced in London. To many, "Les Contes d'Hoffmann" is the only opera by this great composer known to them. It was not, however, by that work, but by popularity of his earlier works, that Offenbach won fame.

There was an Offenbach revival at Berlin in 1929, which proved that the interest in the composer's works was not on the decline. In London in the same year Sir Nigel Playfair produced "La Vie Parisienne" at the Lyric Theatre, Hammersmith.

Offenbach died 5th October, 1880.

**NORMAN O'NEILL** was born on 14th March, 1875, at Kensington, London.

O'Neill studied at Frankfurt-on-Main, and later, under Sir Arthur Somerville.

The "Festival Prelude", a delightful work, which was composed especially for the occasion of the opening of the new pavilion at Hastings in 1927; the ballets, "Before Dawn" and "Punch and Judy"; "Shakespearean Sketches"; "Mary Rose"; the ballet music to "Alice in Lumberland"; the fairy plays, "Through the Green Door" and "The Gods of the Mountain"; the

music to "The Golden Doom" and "The Pretenders"; and the song "Barney the Piper" are among his best known works.

For nearly a quarter of a century Mr. O'Neill was musical director at the Haymarket Theatre, London, and for many years a professor at the Royal Academy of Music, London.

Mr. O'Neill edited "A Golden Treasury of Song"; the "Ethical Hymn Book"; "A Song Garden for Children"; and "Eight National Songs", for chorus and orchestra.

He died in 1934.

**VLADIMIR DE PACHMANN**, the great Russian pianist, was born on 27th July, 1848, at Odessa.

He played the pianoforte when he was ten years old. He studied under his father, and at the Vienna Conservatoire.

He made his first public appearance in Rome when he was twenty-one years of age. As a young man he practised for ten hours every day, and, even after he had passed his three score years and ten, he spent six hours a day at the piano.

Pachmann performed at the Gewandhaus Concerts at Leipzig in 1878, and made his first appearance in England in 1882. From that time his visits to this country were frequent.

Pachmann was described, very truly, as the "imitable and incomparable". His extraordinary command of *pianissimo* was almost unequalled. His masterly interpretation of Chopin's works earned him a great reputation, but his great powers were ever apparent when executing any of the works of the masters.

In nearly every country Pachmann gave recitals, and everywhere he was held in high esteem.

This wonderful musician has been accused of being a great showman as well as a pianist. I cannot share that view, not in the way that the word showman is generally used. Call his fidgeting with the piano stool, his dusting the piano, his insistence on the piano being absolutely horizontal, etc., peculiarities, mannerisms, or eccentricities, but not "show". If the wish of the thousands of his admirers could have been granted, and they had taken a peep into his room when Pachmann was practising, they would have witnessed the same little performances as on the concert platform.

When he was awarded the Royal Philharmonic Society's Gold Medal, it is alleged he bit it to see if it was good.

He died in Rome 6th January, 1933.

IGNAZ JAN PADEREWSKI, the Polish pianist and statesman, was born on 6th November, 1860, at Podolia.

Paderewski began to learn the piano when he was three years old. He subsequently studied at Warsaw and Berlin, and finally under Leschebitzky. He became a professor of the pianoforte at Warsaw when he was eighteen years of age. Six years later Paderewski was appointed a Professor at the Strassburg Conservatorium.

In 1890 Paderewski made his first appearance before a very small English audience, at the St. James's Hall, London. It is said that most of the people were "invited". Therefore it is safe to say that what his audience lacked in quantity was overcome by quality. However, Paderewski's genius was immediately recognized. The following year he appeared for the first time in America, and since that time he has given recitals in almost every country.

Paderewski has been described, and very truly, as

a "pure flame of chastening fire, the greatest pianist of his age". The playing of this great musician is nearly beyond description. One has to be in the presence of the man to hear his interpretation of the great masters' works and his own, to experience the real depth of pianoforte interpretation.

As a composer, Paderewski has achieved distinction. His "Variations in E flat minor" and his "Sonata in E flat minor" are beautiful and well-known compositions. He has composed orchestral works and concertos for the pianoforte.

Paderewski was the first Prime Minister of Poland, a member of the Peace Conference at Paris, and the first delegate for Poland to the Council of Ambassadors, and to the League of Nations, 1920.

In 1925 the King conferred upon him the honour of Knight Grand Cross of the Order of the British Empire. Paderewski has received similar marks of recognition from Belgium, Italy, and Poland, in addition to many honorary degrees from various Universities.

Paderewski married, in 1899, Baroness de Rosen, who died in 1933.

**NICOLO PAGANINI**, one of the most famous nineteenth-century violinists, was born 18th February, 1784, at Genoa.

His wonderful playing as a child attracted a great deal of attention, and he gave his first concert at the age of eleven years. When he was twenty-three he toured Italy.

Paganini composed concertos and caprices, and these form a great test of technical ability. He usually played his own compositions or arrangements, and his performances were of an extremely brilliant character. His extraordinarily skilful use of single and double harmonies gained for him a very high reputation. Left-

hand *pizzicati* and *spiccato* bowing were practically unknown before Paganini made free use of them.

His "Minuet" in A, and the "Moto Perpetuo" are well-known works.

Probably more is due to the influence of Paganini than any other composer for the violin, for the creation of our modern brilliant school of violin playing.

Paganini died 27th May, 1840.

**GIOVANNI PIERLUIGI DA PALESTRINA**, the greatest of all composers of polyphonic music, was born in 1524, at Palestrina, a town about twenty miles south-east of Rome.

His musical career began when he was nineteen years of age, by his appointment as organist and choir-master at the Cathedral in Palestrina. He married Lucretia de Goris, a wealthy lady.

When he was twenty-seven years of age Palestrina was appointed the director of music at the Vatican. This position he held until 1555. In 1571 he resumed his directorship at the Vatican and held the post until his death.

The majority of his compositions were sacred works. They are characterized by dignity, grandeur, and excellent technique. His greatest work, "Missa Papœ Marcelli", proved that technical polyphonic music could be permeated with the qualities of reverence and solemnity, and by its production Palestrina, no doubt, stopped the restriction which was then being contemplated by the Council of Trent—viz., the prohibition of all polyphonic music in the services of the Church—being enforced. It is interesting to note that a work of Palestrina's, an "Exaltate Deo", was performed by the Dayton Westminster Choir at the Albert Hall, London, in 1929.

Palestrina died 2nd February, 1594.

**WALTER PARRATT**, the distinguished organist and composer, who was the son of Thomas Parratt, organist at Huddersfield Parish Church for many years, was born at Huddersfield 10th February, 1841.

As a boy only ten years of age he memorized the whole of J. S. Bach's (*q.v.*) forty-eight Preludes and Fugues for the organ.

In 1882 Parratt was appointed organist to Queen Victoria, and Master of Music to the Queen in 1893. He held the position of Master of Music under King Edward VII and King George V.

Parratt became organist at St. George's Chapel Royal, Windsor, in 1882, and the following year was appointed a Professor of the Organ at the Royal College of Music, London.

Queen Victoria bestowed the honour of knighthood upon him in 1892. For ten years (1908-18), Sir Walter Parratt was Professor of Music at Oxford University, and he was an Hon. Fellow of Magdalen College, Oxford. In 1921 His Majesty conferred upon Sir Walter the additional honour of Knight Commander of the Royal Victorian Order.

Sir Walter married, in 1864, Emma Gledhill, of Huddersfield.

His compositions consisted mainly of anthems, songs, and organ music, but it is as an organist and one of the greatest exponents of Bach's music that his name will long be remembered.

He died at Windsor on 27th March, 1924.

**CHARLES HUBERT HASTINGS PARRY**, who was born at Bournemouth 27th February, 1848, was one of the finest conductors of his day. He belonged to a Gloucestershire family.

For many years Parry was a Professor of Composition and Musical History at the Royal College of

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Music, London, and Director of the College from 1896.

He wrote works for almost every form of musical composition — symphonies, suites, and overtures; chamber music; sonatas for the pianoforte, violin and violoncello; in addition to which he wrote oratorios, anthems, and songs, and it is probably by his choral works that he is best known. The cantata, "Blest Pair of Sirens", a beautiful setting of Milton's poem, was dedicated by Parry to C. V. Stanford (*q.v.*) and members of the Bach Choir, and was first performed by them in 1887. Since that time it has been rendered at almost every choral festival throughout the country. The ode "St. Cecilia's Day"; "Prometheus Unbound"; and "Judith" are other well-known choral works.

No less than twelve volumes of English lyrics by Sidney, Shelley, Scott, Shakespeare, Emerson, Byron, Keats, and many others, set to music by Parry, have been published. The first set appeared in 1886, prior to which Parry had produced two symphonies, a pianoforte concerto, and a number of chamber works. Of these lyrics, to mention but a few of the best known, are "O Mistress Mine"; "Blow, Blow, Thou Winter Wind"; "Love is a Fable"; "My heart is like a singing bird"; and "O World, O Life, O Time".

During recent years Parry's beautiful setting of Blake's "Jerusalem" has been heard a great deal. Blake's fine words express truly our post-war outlook, and Parry's beautiful melody so befits the poem that "Jerusalem" is fast becoming a national anthem.

King Edward honoured Parry with a Baronetcy in 1902. Sir Hubert was a Commander of the Royal Victorian Order, and a Mus. Doc. He married, in 1872, Lady Elizabeth Maud, sister of the thirteenth Earl of Pembroke.

Sir Hubert Parry died 7th October, 1918. There was no heir to the Baronetcy.

**ADELINA JUANA MARIA PATTI**, who for over fifty years reigned undisputed as the "Queen of Song", was born at Madrid 10th February, 1843. She was of Anglo-Italian descent. Her father and mother were both singers. Adelina was born but a few hours after her mother had appeared in the opera "Norma". When she was a baby her family went to live in America and it was there that she made her operatic débüt.

She had some training from her stepbrother, and made many public appearances as a singer in the United States before she was eight. When she was sixteen she first appeared in opera at the New York Academy of Music. The work was "Lucia di Lammermoor". In her first season she sang in no fewer than fourteen different operas. Two years later she appeared in London, in "La Sonnambula". She was engaged by Gye, husband of Madame Albani (*q.v.*), and the contract was for three trial performances without a fee, after which she was to be bound to him for five years at a fee of about £30 a performance.

Soon after her Covent Garden débüt this girl, not yet nineteen, was commanded to sing at the State Concerts at Buckingham Palace. The programmes were confined to sacred music. Patti, therefore, studied especially Mendelssohn's "Elijah" and "St. Paul".

Patti's pure, rich soprano voice was heard in nearly every European and American city. Her technical facility was extraordinary and she became as successful on the concert platform as in opera. She had a repertoire of forty-two operas. Many of her most popular arias she recorded for the Gramophone Company, and the songs with which her name was closely associated

were treated in the same way. The most notable of the latter were "Home Sweet Home", "The old folks at home", "Robin Adair", 'Comin' thro' the Rye", "The Last Rose of Summer", and "Within a mile of Edinburgho' town". In the making of all these records, it is interesting to note, our own great conductor and pianist Sir Landon Ronald (*q.v.*) accompanied her at the piano.

Opinions as to Patti's great attainments were numerous but not varied. Space will not allow for many, but these two are significant: Verdi, after hearing her in 1877 (she was then thirty-four), said: ". . . three performances by Patti with indescribable enthusiasm. Deservedly, because hers is an artistic nature so complete that perhaps there has never been its equal. A marvellous voice, and utmost purity of style: a stupendously fine actress with a charm and a naturalness which nobody else has . . ." And the second, Jenny Lind (*q.v.*), after hearing Patti: "There is only one Niagara and there is only one Patti."

She made her last appearance on the operatic stage at Covent Garden on 4th July, 1895, in "The Barber of Seville". Her farewell concerts in London lasted from 1895 to 1908.

In the early eighties she acquired Craig-y-Nos Castle in Wales, and lived there until her death.

She was married first in 1868 to the Marquis de Caux, equerry to Napoleon III. She divorced him in 1885, and the following year married Nicolini, an Italian tenor. He died in 1898, and a year later she married the Baron de Cederstrom.

Madame Patti died 27th September, 1919.

**GIOVANNI BATTISTA PERGOLESI**, the Italian composer, was born at Jesi, near Ancona, 3rd January, 1710.

His first work of importance was the oratorio "La Conversione di San Guglielmo", which was produced when he was twenty-one years of age. Two years later, after repeated attempts to write an opera, he produced the comic opera "La Serva Padrona". This work achieved considerable success, and is by many deemed his masterpiece.

In 1734 Pergolesi removed to Loretto, where he had been appointed the musical director. Owing to his delicate constitution, however, Pergolesi was compelled to resign this position. He then removed to Pozznoli. There he composed his "Orfeo ed Euridice" and famous "Stabat Mater". The latter composition is perhaps one of the greatest of its kind, and it is regretful that it is not heard more frequently.

The choir of St. Stephen's Church, Southwark, London, which rendered a programme of rare and beautiful music of some of the old masters in 1928, included some of Pergolesi's compositions.

Pergolesi died 16th March, 1736, when only twenty-six years of age.

**EGON PETRI**—there is no greater master of piano tone—was born at Hanover in 1881. He is of Dutch parentage, and his father, who was at one time principal violinist in the Gewandhaus and Dresden Opera Orchestras, gave him his first lessons when he was five.

His musical studies included the violin, piano, composition, and the horn. Encouraged by Paderewski, and Busoni, whose pupil he became, he chose the piano-forte as his instrument when he was about twenty. He is one of Busoni's most distinguished pupils.

After a successful tour of Europe, and later America, he became a professor at the Royal Manchester College of Music in 1905, and held the post for six years.

Since his first appearance in England in 1903, few seasons have passed without a visit.

He was the first foreign pianist to play in Leningrad after the revolution, and so great was the success of that recital that he gave thirty-one concerts in forty days.

**GREGOR PIATIGORSKY**, the world-famous 'cellist, was born in Moscow. His first efforts to play a 'cello were mere pretence. As a child he played with two sticks, a large one and a small one. On his seventh birthday his father bought him an instrument. What tuition he needed may be imagined, for he was chief 'cellist at the Royal Opera House, Moscow, when he was fifteen.

During the revolution he passed through many a difficult—though, as he tells of them now, they are amusing—time. On the way from Moscow he played in a hall packed to the full with Bolshevik soldiers. He gave them works of Debussy. They either did not care for it, or did not understand it, for at the end only two of the audience remained! At Warsaw, badly in need of a clean bed and good food, but with no money, he dashed through a hotel lounge where the orchestra were playing for tea, pushed the 'cellist aside, took his instrument, and began to play. The audience thought it all prearranged, and applauded wildly. Piatigorsky got his food and bed! Eventually he reached Berlin, only to meet more difficulties. He played in cafés, then fate stepped in in the guise of a competition which he won, and became chief 'cellist of the Berlin Philharmonic Orchestra under Furtwängler.

From that time began his brilliant career on the concert platform. Since 1922 he has made two tours of America, playing with the most famous orchestras, besides numerous tours of Europe and England.

His superb playing, rich and abundant tone, and majestic style, make even the smallest work in a programme sound important.

**ALFREDO PIATTI** was born 8th January, 1822, at Bergamo. He made his first public appearance when he was fifteen years of age.

Piatti was probably the most eminent violoncellist of his generation.

For over half a century Piatti was before the public, and he won a great reputation, especially by his interpretation of classical music, for in this sphere he had but few equals. During the whole of his public career Piatti visited England every year. In 1859 he was the violoncellist at the series of popular concerts then being given in London.

Piatti died 18th July, 1901, when seventy-nine years of age.

**PERCY PITT** was born on 4th January, 1870, at London.

He was educated at Paris, Leipzig, Munich, and Berlin, and for some time studied under Reinecke (*q.v.*) and Rheinberger (*q.v.*).

For many years Mr. Pitt was Musical Director at the Covent Garden Theatre, where he occasionally conducted. In 1907 he was appointed Musical Director to the Grand Opera Syndicate. From 1915 to 1918 he was a conductor in the Beecham Opera Company and was the Director to the British National Opera Company from 1920 to 1922.

Mr. Pitt was for some years Musical Director to the British Broadcasting Corporation.

His compositions include symphonies, overtures, orchestral suites, and chamber music. Some of his best known works are: "The Taming of the Shrew" over-

ture; the symphonic prelude "Le Sang des Crépuscules"; the incidental music to "Paolo and Francesca"; "Ballade for Violin and Orchestra"; "Dance Rhythms"; the "Concerto for Clarinet and Orchestra"; the "Oriental Rhapsody"; and "English Rhapsody".

He died 23rd November, 1932.

**LILY PONS**, the French coloratura soprano, was born at Cannes. She has been described, wittily, if hardly complimentarily, as "the pocket prima donna". In contrast to her diminutive stature is her marvellous voice and enormous reputation.

She leapt like a bolt from the blue and made her début at the Metropolitan Opera House, New York, when she was twenty-three, as Lucia in Donizetti's (*q.v.*) *Lammermoor*. The great ovation she received at the close of that performance at once established her as a leader among coloratura singers of her day. In twenty operatic performances covering five different rôles, in that season, she was declared the vocal sensation of the year.

Following her operatic success she made a concert tour of America with equal triumphs. In the same year, 1931, it may rightly be said that she conquered another continent by her singing at the Colon Theatre, Buenos Aires.

English audiences heard Lily Pons for the first time from the Covent Garden stage in 1935. Here she made her début in "The Barber of Seville". It was during that visit also that she appeared at the Royal Command performance.

Lily Pons is not temperamental. She will not sacrifice her work to moods. In all her undertakings she shows a keen business ability and a quick and brilliant mind.

Her gramophone recordings are examples of perfect



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LILY PONS



musical reproduction. Her record of "Lo! Here the gentle Lark", the song which it is her custom to sing in the singing-lesson scene in "The Barber of Seville", is a staunch favourite with all.

In a yet short career Lily Pons has thus gained distinction in the concert hall, on the operatic stage, and by gramophone. To this must be added her success in appearing on the talking films.

**ROSA PONSELLE**, the famous soprano, was born of Italian parents, immigrants to America.

She first appeared as a vaudeville artist. Caruso (*q.v.*) heard her, and very soon afterwards she made her début in "La Forza del Destino", opposite the great Italian tenor.

Scoring an immediate success she sang in "La Gioconda", "Norma", and "Aida", at the Metropolitan Opera House, New York, where for some years now she has been one of the most popular artists.

She made her London début in 1929, in the title rôle of Bellini's "Norma". Her success was sensational, and many declared that she was the first singer since Lilli Lehmann to cope with the tremendously difficult part.

Madame Ponselle combines with the exceptionally wide range and exquisite warmth of her voice a technique that is phenomenal, and a most tense emotional quality of acting.

She appeared at the Italian season at Covent Garden in 1931, and sang in the first performance in England of Romani's opera "Fedra".

**GIACOMO PUCCINI**, the Italian operatic composer, was born at Lucca on 22nd June, 1858.

Puccini wrote some of the most popular operas during the last forty years.

His first success came with the production of "Le Villi" at Milan. This work was followed by "Edgar", which was, however, a failure. "Manon Lescaut" proved successful, but was displaced by "La Boheme", a work which to-day is probably one of the most popular operas. "La Tosca", wherein is the well-known song "The stars were shining"; "Madame Butterfly", another which still retains its popularity; "La Rondine"; "The Girl of the Golden West"; "Il Tabarre"; "Suor Angelica"; "Gianni Schicchi"; and "Turandot" are further works by Puccini.

Puccini died on 29th November, 1924, at Brussels.

**HENRY PURCELL** was born at Westminster in 1658.

It is a most remarkable thing that, although he was one of the greatest musical geniuses that England has ever produced, of the man we know very little. His father, who died when Henry Purcell was six years old, was a musician at the Court. Purcell was brought up by an uncle, and at an early age joined the choir of the Royal Chapel. He studied music under Dr. Blow. When he was eighteen he became "copyist" at Westminster Abbey, an occupation which in those days, I should imagine, must have been a very busy one, as little music was then printed. He was thus employed for two years, and later in life he again held the same position.

At twenty-two years of age he was appointed organist at Westminster Abbey, and remained in that position until his death. In 1682 he was appointed organist of the Chapel Royal.

Purcell's compositions are marked by versatility. His music appealed to every class of the community. An historian has described him as being "of an accommodating disposition". He wrote songs, anthems,

harpsichord pieces, chamber music, and over fifty works for the theatre, from complete operas to odd musical numbers. But his compositions he treated in a scholarly manner, with originality, and melodic beauty. He was responsible for a definite form being given to English dramatic works, and his chamber music was of an advanced character.

In spite of his being an Englishman, of the great composers with whom he must rank he is one of the least known to his fellow-countrymen. So much of Purcell's music was written for the theatre that, unfortunately, as the plays died, the music shared the same fate.

“Dido and *Æneas*”, an opera from the pen of Purcell, contained the song “When I am Laid in Earth”. This song has been described as “one of the most poignantly sorrowful and exquisitely beautiful songs ever composed”. Purcell's ode “St. Cecilia's Day” is well known.

Purcell was free from sentimentality, full of jollity, invigorating, and typically English. He wrote in a manner which fitted the particular purpose of the composition.

Tradition has it that Purcell died as the result of a chill, which was caught, according to Hawkins' “History of Music” (1776), under these circumstances: “It is said that he used to keep late hours, and that his wife had given orders to his servants not to let him in after midnight; unfortunately he came home heated with wine from the tavern, at an hour later than that prescribed him, and through the inclemency of the air contracted a disorder of which he died.” Some biographers, however, deny the story, because they seem perturbed if a man who has achieved fame is not simultaneously almost a saint. But we must not forget that Purcell lived in a convivial age—in the age of

Pepys and Charles II—and was himself a convivial man. So that probably the story of Hawkins, who also said of Purcell that “mirth and good humour seemed to have been habitual to him”, was right.

Purcell lived through a very troubled period in England—the fall of the Stuarts, the accession to the throne of William and Mary, and the commencement of a social revolution—yet through it all, great as must have been the task of a musician with such disturbing elements at work, Purcell never faltered, and his works retained their high quality.

Purcell died 21st November, 1695, at the age of thirty-seven.

**ROGER QUILTER**, son of the late Sir Cuthbert Quilter, Bt., was born on 1st November, 1877, at Brighton, Sussex.

He was educated at Eton College, and studied composition at Frankfort under Iwan Knorr.

His “Children’s Overture”, a delightful work in which he very artistically blends the old nursery tunes together, is a popular composition and has been arranged as a pianoforte solo and also as a pianoforte duet. His “Ballet Suite” from “The Rake”; “Serenade” for small orchestra; “Three English Dances”; the music to “Where the Rainbow Ends”; and the suite from “As You Like It” are well known. He collaborated with Mr. Rodney Bennett in the production at “The Blue Boar” in 1933.

But perhaps Mr. Quilter is best known for the beautiful songs which he has composed. Among those which are very popular are “Julia’s Hair”, a setting to the poem by Herrick, the seventeenth-century parson-poet; “To Daisies”; “An Old Carol”; “Spring is at the Door”; “The Fuchsia Tree”; “Cuckoo Song”; “I will go with my father a-ploughing”; “O Mistress

Mine"; "Blow, Blow, Thou Winter Wind"; "It was a Lover and his Lass"; "Seven Elizabethan Lyrics"; and "Now, Sleeps the Crimson Petal".

**SERGEI VASSILIEVITCH RACHMANINOV**, the famous Russian pianist and composer, was born on 2nd April, 1873, at Nijni, Novgorod, Russia.

He studied at the Moscow and Petrograd Conservatoires, under Zvierev, Siloti, and Arensky.

His many compositions include operas, orchestral works, concertos, chamber music, and pianoforte pieces. His pianoforte works are probably the best known, especially his preludes, of which he has written over twenty. No prelude has been more popular than his in "C sharp minor". Among his choral works are the cantata "Der Frühling", Op. 20, and the operas "Der geizige Ritter" and "Francesca da Rimini".

Rachmaninov has given recitals in almost every land. He first appeared in England in 1912, and at one time so far apart were his engagements within one month, that he had to have two pianos travelling in separate directions in order to fulfil them.

**JOACHIM RAFF**, one of the most famous composers of the nineteenth century, was born on 27th May, 1822, at Lachen, on Lake of Zürich.

Raff wrote for nearly every form of musical composition—symphonies, overtures, suites, chamber music, concertos, and sonatas for violin, pianoforte, and violoncello—and many are delightful works, which unfortunately at the present time are seldom heard.

The symphonies "In Walde" and "Leonore" are beautiful compositions. His "Rhapsodie Hongroise" in E minor, Op. 113, and the "Valse Caprice", Op. 116, are well known. Op. 115, which consists of two lyrical pieces for the pianoforte, and Op. 175, which is eight

"Orientales", are other popular compositions by Raff. But perhaps the best known of his pianoforte music are the beautiful "Cavatina" (more often played on the violin) and "La Polka de la Reine". In addition to the compositions mentioned, Raff wrote a large number of songs, many of which were very popular.

Raff was appointed director of the Conservatorium at Frankfort in 1877, and that position he held until his death.

He was a very genial man and a professor of great ability. The eminence which many of his pupils attained testifies to his teaching abilities.

Raff died on 25th June, 1882, when sixty years of age.

**JEAN PHILIPPE RAMEAU**, the famous eighteenth-century French composer, was born 25th October, 1683, at Dijon.

Rameau's works were mainly operas. He did much in connection with the improvement of opera by the skilful treatment of the chorus and ballet music, and of the overtures and orchestration.

The "Air-Majestueux" from "Loroastre" is fairly well known, and "Tambourin" as a violin solo is very popular.

During his distinguished career Rameau wrote many theoretical treatises on music, but his theories governing the principles of the construction of choral combinations created a good deal of controversy at the time of the publication.

Rameau died 12th September, 1761, at the age of seventy-eight.

**MAURICE RAVEL**, the distinguished French composer, was born at Ciborne, near Joan de Luz, Basses Pyrentes, on 7th March, 1875.

Ravel studied at the Paris Conservatoire under Pessard, Fauré, and Bériot. He is an excellent pianist.

Among his numerous works are the opera "L'Heure Espagnole"; the "Sonata" for violin and pianoforte; "Daphnis et Chloe"; the suite "Le Tombeau de Couperin"; the overture "Shéhérazade"; "Rhapsodie Espagnole"; "Un Barque sur l'Ocean"; and the "Chansons Madecasses", a composition for voice, flute, violoncello, and pianoforte, which was first performed in England in 1928. His "Bolero" was composed for Ida Rubinstein, the dancer, in 1930. The ballet "La Valse" he composed in 1931, and the following year a Pianoforte Concerto which was played, with Mademoiselle Marguerite Long as soloist, and the composer conducting, at a Philharmonic Concert in London.

The University of Oxford conferred the honorary degree of Mus. Doc. upon Ravel in 1928, and following the ceremony the Virtuoso String Quartet gave a concert of the composer's works.

**CARL HEINRICH REINECKE**, the famous German conductor, pianist, and composer, was born in 1824, at Altona, near Hamburg.

When he was nineteen years of age Reinecke removed to Leipzig, at which place he came under the influence of Mendelssohn (*q.v.*) and Schumann (*q.v.*).

Reinecke's compositions consisted of operas, cantatas, symphonies, chamber music, pianoforte pieces, and songs.

His "Undine" sonata, Op. 167, is a very beautiful work, and has been specially arranged for the clarinet and pianoforte by the composer. "Ländler", Op. 152, are very charming melodies. Op. 132 comprises two quartet pieces, "Partitur" and "Stimmen", for two violins, viola, and violoncello. His "24 Etudes", which form Op. 137, and which were taken from many of

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the studies used in the well-known Conservatories, such as Dresden, Leipzig, Stuttgart, and others, are works of outstanding merit.

Reinecke was appointed conductor of the Gewandhaus Concerts at Leipzig in 1860, and retained that position for seven years. During this time he was also a Professor at the Conservatorium there.

For five years (1867-72) Reinecke made frequent and extensive tours throughout Europe as a pianist.

He died on 10th March, 1910, at Leipzig.

**OTTORINO RESPIGHI**, the Italian composer, was born in 1881.

He was one of the few twentieth-century composers to enjoy an international reputation by his original orchestral works, but more particularly perhaps by his arrangement of several of Rossini's compositions.

His "The Fountains of Rome" and "The Pines of Rome" are well known. "Gli Uccelli" (The Birds) is a group of arrangements taken from some seventeenth-century composers, among them Rameau and Pasquini.

Best known of all of his arrangements is the Suite "La Boutique Fantasque" (The Fantastic Toyshop) of Rossini's. By it Respighi made a delightful ballet from the pianoforte pieces which Rossini composed during the last years of his life.

He made many tours of America, France, Germany, Russia, and Central Europe, conducting his own and other composers' works.

He died 18th April, 1936.

**ELIZABETH RETHBERG**, one of the greatest living lyric-dramatic sopranos, was born at Dresden, studied at the Conservatoire, made her débüt there in 1915, and stepped immediately into the front rank of operatic singers.

Her success was probably retarded by the war, but on the cessation of hostilities she went to America where her artistic powers and the exceptional purity of her voice created something of a sensation at the Metropolitan Opera House, New York.

In 1925 she made her début at Covent Garden, London, in the title rôle of "Aida". Since that time she has been a regular visitor during the London season. Probably no greater display of her wonderful ability has been given than on the occasion of the production of Rossini's "Cenerentola" in 1934, in which Madame Supervia (*q.v.*) was to make her London début. Owing to the indisposition of Supervia a change of opera had to be made. Without a single rehearsal, or even the proper dresses, Elizabeth Rethberg stepped into the breach and gave a most magnificent performance of Mimi in "La Bohème". The opera season of that year had its quota of sensations. Madame Rethberg undoubtedly provided the most satisfactory one.

Her achievements are not confined to Italian opera. In the Wagnerian works "Tannhäuser" and "Lohengrin", she is an equally distinguished Elizabeth or Elsa. She is among the singers who have recorded for the Hugo Wolf Society.

A generation ago vast audiences spoke of the "Destinn tone". To-day we speak of the "Rethberg quality".

**JOSEPH GABRIEL RHEINBERGER**, the Austrian musician, was born 17th March, 1839, at Vaduz, Liechtenstein.

Rheinberger was appointed a professor at Munich when he was twenty years of age.

He wrote a good deal for the various forms of musical composition. His opera "Die sieben Raben" was produced in 1869, and "Türmers Töchterlein"

was performed for the first time six years later. Then followed his oratorio, "Christoforus". "Humoresken", Op. 28; the "Sinfonische Sonate", Op. 47; Op. 29, "Aus Italien"; and Op. 45 which consists of two compositions for the pianoforte—(1) Scherzoso and (2) Capriccio, on a theme by Handel (*q.v.*), which was dedicated to Brahms (*q.v.*)—are other beautiful works by Rheinberger. Op. 39 and Op. 68 each consist of six compositions in the form of fugues. These are meritorious works and invaluable for practice.

The King of Bavaria appointed Rheinberger to be his musical director in 1877.

Rheinberger died 25th November, 1901, when sixty-two years of age.

**HANS RICHTER**, an Austrian, one of the greatest conductors of his age, was born at Raab, 4th April, 1843.

When a student of nineteen years of age he could play almost every instrument in the orchestra. A fellow-student, Herr Fridberg, has recorded, regarding Richter's versatility, "Was there no trombonist, Richter laid down his horn and seized the trombone; next time it would be the oboe, the bassoon, or the trumpet, and then he would pop up among the violins. I saw him once manipulating the contra-bass, and on the kettledrums he was unsurpassed. When we—the conservatory orchestra—under Hellmesberger's leading, once performed a Mass in the Church of the Invalides, Richter sang. How he did sing! At times he helped out the bass in difficult passages, at others the tenors, and I believe he even sang with the sopranis. I learned to know him on that day, moreover, as an excellent organist. . . ."

For some time Richter was horn player in the orchestra of the Kärnthnerthor Opera. In 1866, after being

introduced to Wagner (*q.v.*) he became his (Wagner's) assistant. After other appointments as conductor at Budapest and Munich, Richter went to the Court Opera Theatre at Vienna in 1875. Whilst occupying that position he also conducted the Philharmonic concerts. From 1879 Richter visited England almost every year to conduct a series of orchestral concerts in London, and in 1900 he conducted the famous Hallé Concerts in Manchester.

Richter's enormous success as a conductor was no doubt due to his great knowledge of orchestral instruments, and his remarkable memory. He could conduct a Beethoven (*q.v.*) symphony and other large works perfectly without a score. The manner in which he treated his orchestra endeared him to all. He identified himself with the members of his orchestra, not above them.

Richter died on 5th December, 1916, at Bayreuth.

**NICHOLAS ANDREI WICH RIMSKY-KORSAKOV**, the great Russian composer, was born on 18th March, 1844, at Tikhvin.

The beautiful operas, "Tsar Saltan", first heard in London in 1931; "Kitesh"; "Coq d'Or"; "Mozart and Salieri", which was first produced in England in 1927; "Scheherazade"; "Capriccio Espagnole"; "Easter Festival Overture"; the opera-ballet "Mlada"; and "Doubinouchka" are among his best known works.

For some time Rimsky-Korsakov was the teacher of Stravinsky (*q.v.*).

He died at St. Petersburg on 21st June, 1908.

**LANDON RONALD**, one of the greatest conductors, was born on 7th June, 1873.

He studied at the Royal College of Music, where he became an excellent pianist. His first engagement was

with the play "L'Enfant Prodigue". This wordless play calls for a pianist of exceptional ability, and Ronald was not seventeen years old when he undertook the part. The work was revived in 1915, when Ronald again played the difficult pianoforte part.

As a young man Landon Ronald's ambition was to conduct, and his earliest appointment was at Covent Garden Theatre when he was eighteen years of age. He was conductor at Covent Garden Theatre until he was twenty-one years of age. His career as a conductor therefore dates from 1891. His subsequent appointments have been: Ten years director of the Promenade Concerts in Birmingham; conductor of the Royal Albert Hall Orchestra since 1908; of the Scottish Orchestra in 1920; and since 1910 the Principal of the Guildhall School of Music; in addition to which he has conducted practically all the great foreign orchestras. If Ronald had only the twenty-five years' directorship of one of the principal English conservatories of music to his credit, it would be quite enough to make his name remembered for another generation because of the high standard of musicians which the school has produced.

His Majesty King George conferred the honour of knighthood upon him in 1922. He is a Fellow of the Royal Academy of Music, and Royal College of Music; an Hon. Freeman of the Worshipful Company of Musicians; Chairman of the Musical Conductors' Association; Musical Advisor to the Gramophone Company, and an ex-President of the Incorporated Society of Musicians.

Sir Landon's compositions include orchestral works and something like three hundred songs, many of which have been very popular. "Love, I have won you"; "Deep in the heart of a Rose"; "Hush little voice"; "O, Lovely Night"; and "Down in the Forest" are well known. Of his orchestral works, perhaps the best known

are the "Birthday Overture"; the symphonic poem, "A Winter's Night"; the Coronation Ballet, "Britannia's Realm"; the "Entente Cordiale" ballet; "Adonais", a dramatic scena; the "Lament of Shah Jehan"; and the incidental music to Hichens' play, "The Garden of Allah".

No composer has had greater influence upon Sir Landon than Sir Edward Elgar (*q.v.*), and as an interpreter of Elgar's works Sir Landon Ronald excels.

Sir Landon has written a volume of reminiscences under the title of "Variations on a Personal Theme".

**MORITZ ROSENTHAL** was born 19th December, 1862, at Lemberg.

As a boy of only fourteen years of age, Rosenthal made his first public appearance in Vienna. After that recital he became a pupil of Liszt (*q.v.*). For two years Rosenthal was under the instruction of this great master. To-day he is one of the most eminent pianists.

Rosenthal has composed principally for the pianoforte, probably the most notable work being "Variations on an Original Theme".

In nearly every country Rosenthal has given recitals, and he is an ever welcome artist.

For some time he was a professor at the Curtis Institute, at Philadelphia, but owing to his numerous engagements in America he resigned that position in 1928.

Rosenthal has published a work for the pianoforte—"Technical Studies for the Highest Degree of Development".

**GIOACCHINO ANTONIO ROSSINI**, the greatest Italian operatic composer of his generation, was born at Pescara, 29th February, 1792. In his boyhood he was a solo singer.

The first of his compositions to attract attention was his *opera buffa* in one act, "La Cambiale di Matrimonio", which was produced in Venice when Rossini was eighteen years old. Three years later, with the production of "Tancredi", Rossini became famous throughout Italy.

Over twenty operas were composed by him during the next ten years, among which were his great works, "Il Barbiere di Siviglia", which he is said to have written in three weeks; "Semiranide"; and "Moses in Egypt". "Italiani in Algieri"; "La Cenerentola"; "La Gazza Ladra"; "Le Siege de Corinthe"; "Othello"; "La Danza"; "Li Marinari"; and "Mira la Blanca Luna" (La Serenata) are other well-known works of Rossini's, but they are seldom heard now.

During 1824 he spent five months in England and then proceeded to Paris, where he was appointed director of the Théâtre Italien.

"Guillaume Tell", his last and possibly his most famous opera, was produced in Paris in 1829.

Although one hundred years have passed, the overture to "William Tell"—the opera is rarely performed in England—is still enthusiastically received by the public.

His "Stabat Mater" was the only work of importance after "Guillaume Tell".

Rossini lived to be an old man, yet he practically ceased to compose after he was thirty-seven years of age, the reason for which remains a mystery. Biographers usually excel in the solving of mysteries concerning the lives of great men, but they have failed to establish a definite solution to the peculiarity concerning this great musician. But so be it, the works of this famous operatic composer still retain undiminished popularity.

A story has been told of Rossini, who on one

occasion was writing in bed—a practice not uncommon with him—when he let a duet which he had almost completed fall, and, sooner than be troubled to get out of bed and pick it up, he rewrote it! This instance serves to show with what ease he thought out his musical ideas, and afterwards committed them to paper.

For about twenty-five years Rossini resided in Bologna, but he returned to Paris in 1855 and remained there until his death, at the age of seventy-six, 13th November, 1868.

**ALBERT ROUSSEL**, one of France's most distinguished composers, was born in 1869.

It has been said that although France has not produced a symphonic composer comparable to Beethoven or Brahms, Roussel is their nearest approach. Be that as it may, he is an unusual personality, and is not afraid of expressing an unusual musical thought in an unusual way.

Of his orchestral works the Symphony in G minor and "Pour une fete de Printemps" are well known. His "Aubade-Mascarade" (Op. 39), a delightful and delicately orchestrated work for small orchestra, was given its first performance in 1929. His Piano Concerto (Op. 36), although little known in England, is an original and one of the finest examples of the musical characteristics of this composer.

In April 1929, in honour of his sixtieth birthday, special concerts were given in Paris. At the one devoted to chamber music several works by contemporary composers, and in homage to Roussel, were given their first performance. These included "Fox-trot pour les fêtes Albert Roussel" by Conrad Beck, "Fanfare pour Albert Roussel" by Hoeree, and "Homage à Albert Roussel" by Honegger. Another concert was devoted to entirely his own chamber works.

**ANTON RUBINSTEIN**, the celebrated pianist, was born, of Jewish parentage, at Wechwotynetz in Bessarabia, 30th November, 1830.

Like so many musicians of the highest order, Rubinstein began his career at an early age. He was nine years old when he made his first tour. In Paris his playing of the piano attracted the attention of Liszt (*q.v.*), whom many eventually regarded as his greatest rival. He appeared in various countries and achieved great success.

In 1848 Rubinstein settled in St. Petersburg and became a professor. When he was twenty-seven years of age he made his second visit to England, and some of the musical critics censured him severely for playing without a score. What the critics of our time would have to say if a solo pianist of such standing played *with* a score, one hardly dares to imagine. However, for what Rubinstein did he was censured, yet to-day the custom is almost universally adopted by solo pianists. It is said, however, that the fact was that Rubinstein was so near-sighted as to be unable to read the music, and therefore had to rely upon his memory.

Rubinstein founded the Russian Musical Society at St. Petersburg, in 1861, and, in the following year, the Conservatoire of Music, of which he was director from its inception to 1867. He again became director of the Conservatoire twenty years later.

Nearly every branch of music was written for by this great composer. His style, to a very marked degree, displayed the influence of Mendelssohn (*q.v.*) and Schubert (*q.v.*).

The "Ocean" and "Dramatic" are two of his best known symphonies. Of his operas, "Dimitri Donskoi" (1852), "The Children of the Heath" (1861), "Fermors" (1863), "The Maccabees" and "The Demon" (1875), and "Nero" (1879) are well known.

The "Asra", Op. 32, No. 6, and his setting of the lyric "Thou art so like a Flower", by Heine, are two of his songs which are still held in high esteem, as is also his vocal duet "The Angel".

Among Rubinstein's other works which remain very popular are "Melodie" in F, Op. 3, No. 1; "Polka Bohème"; "Romance" in E flat, Op. 44, No. 2; "Dance of the Bajadères", from "Feramors"; "Barcarolle", Op. 30, No. 1; "Trot de Cavalerie"; "Nocturne", Op. 69; "Romance" in F, Op. 26, No. 1; "Valse-Caprice"; "Marche Turque" (Beethoven—"Ruins of Athens"); "Ondine", and "Réné Le", Op. 10, No. 22.

Rubinstein had an emotional style of playing, which, coupled with his remarkable technical equipment, rarely failed to exercise an almost electrifying effect upon his audience.

During the period in which Rubinstein lived the art and practice of music had become widely diffused, and he was one of the greatest composers and pianists, outside the four great musical countries.

Rubinstein died 20th November, 1894, at the age of sixty-four years.

**ARTUR RUBINSTEIN**, one of the greatest of living pianists, was born in Poland. He studied in Berlin, first under Joachim, and later under Barth.

He scored a big success when he made his début in Berlin at the age of twelve. Max Bruch (*q.v.*) heard him and for some time he was a pupil of Paderewski (*q.v.*).

Although Mr. Rubinstein may be said to specialize in Russian and Spanish music, his brilliance and rhythmic exuberance are equally shown in his Brahms and Chopin performances. Schubert, Albeniz, Debussy, and Mozart, he treats with the utmost skill.

His recitals all over the world are known and appre-

ciated by thousands of music-lovers. He has recorded many of the great masters of music's work for the Gramophone Company.

**CHARLES CAMILLE SAINT-SAËNS**, one of the greatest musical composers of the nineteenth century, was born at Paris 9th October, 1835.

He was eighteen years of age when he was appointed organist at the Church of St. Méry. Five years later he became organist at the Madeleine Church in Paris, and that position he held for over twenty years.

Saint-Saëns possessed an extraordinary memory, and his powers of improvisation were probably without a rival. He was a distinguished organist and pianist. During the time Saint-Saëns was at the Madeleine Church he improvised at will. He was supposed to be a severe and austere musician and to be continually playing fugues. One young bride asked him to play a fugue at her wedding; another asked for a funeral march to be played, because, though she felt no distress, she wanted to shed tears and hoped that the organ might bring them to her eyes. One of the curates once spoke to Saint-Saëns about his severity, remarking that the congregation was chiefly composed of people who frequented the Opéra Comique, and that they contracted certain musical habits which ought to be respected. Saint-Saëns replied: "Sir, when I hear Opéra Comique dialogue uttered from the pulpit I will play appropriate music, but not before."

He wrote for almost every form of musical composition. Operas, symphonies, the first being written when he was only sixteen years of age; symphonic poems, and suites, the orchestration of which was treated with great skill. His works for the organ, his pianoforte concertos, the violin and violoncello con-

certos, and his chamber music are now standard pieces.

Saint-Saëns's greatest opera, "Samson and Delilah", like many other works of the musical geniuses, at first seemed doomed to failure. His native Paris would not hear it. A manager in Weimar offered to produce it there. The necessary translation was made and the eventful moment was eagerly awaited. But the outbreak of the Franco-German War prevented the work being performed. However, on the termination of hostilities, "Samson and Delilah" was produced under Liszt (*q.v.*) at Weimar. Yet it was ten years later when the opera was performed in France, first at Rouen and eventually at the Opera House in Paris. The opera has achieved world-wide fame. The beautiful song "Softly awakes my Heart" from this opera is probably one of the most popular of operatic songs.

The "Allegro Appassionate", Op. 43, and "Le Cygne", for the violoncello, are very beautiful works. The "Prelude and Fugue" in C, and "Feria Pentecostes", are favourite organ compositions.

A special programme of his works was given during the Promenade Concert season 1935 to celebrate the centenary of the composer's birth.

Saint-Saëns was a notable musical critic, and in 1885 published the book "Harmonie et Mélodie", which consisted of a collection of articles.

He died on 16th December, 1921, at the age of eighty-six years.

**ALBERT SAMMONS**, the eminent British violinist, was born in London in 1887. He is almost entirely self-taught, although he studied for a time under F. Weist-Hill.

He has played the violin since he was eight, and when he was only thirteen was earning a living playing in a London restaurant from which he had to walk

home every night after midnight. Like many others Mr. Sammons found it a struggle for musical life, and while he was a player in a pseudo-Hungarian band he was forbidden to speak in public hearing lest he should give away his nationality!

Recognition came when Sir Thomas Beecham (*q.v.*) heard him playing in a café, and offered him the leadership of his orchestra. His brilliant playing in that orchestra led to his fame as a soloist, and for nearly twenty years he has ranked among the foremost violinists of the day.

Mr. Sammons's time is now devoted entirely to teaching and solo work.

He has an enormous public, apart from the vast audiences who take their music from the gramophone alone. He has recorded some of the best known violin works, and his collaboration with W. H. Squire, Lionel Tertis, and William Murdock, in works of Beethoven, Mendelssohn, and Schubert, makes records the finest in their class.

Mr. Sammons did military service 1914-18.

**HAROLD SAMUEL**, the distinguished pianist, was born at London on 23rd May, 1879.

Mr. Samuel studied at the Royal College of Music, London, under Dannreuther and later under Sir Charles Villiers Stanford (*q.v.*). He is a Fellow of the Royal College of Music.

His first public appearance as a pianist was at the St. James's Hall, in 1894.

There is no greater exponent of J. S. Bach's (*q.v.*) music in this country, and Mr. Samuel's famous Bach recitals, given as they have been in many countries, are a delight to all music-lovers.

His playing of such pieces as the "Partita" in E minor is extraordinarily beautiful, as indeed is his

interpretation of the whole of the famous "Forty-eight Preludes".

Mr. Samuel has composed many songs, in addition to music for short operettas, incidental music for plays, and instrumental works.

**PABLO MARTIN MELITON SARASATE** was born 10th March, 1844, at Pampeluna.

This great Spanish violin virtuoso commenced his studies at the Paris Conservatoire when he was twelve years old. He remained there for three years.

At seventeen years of age Sarasate made his first appearance before an English audience at the Crystal Palace, London.

Sarasate's compositions are mainly in the Spanish dance form, and very beautiful works, but it is by his great ability in playing that he will be long remembered.

His execution was marked by his charm, his wonderful purity of tone, and his extraordinary brilliance.

Sarasate died on 21st September, 1908, at Villa Navarra, Biarritz.

**HAROLD MALCOLM WATTS SARGENT** was born at Stamford, Lincolnshire, on April 29th, 1895. He was educated at Stamford School, and when he was nineteen years of age was appointed organist at Melton Mowbray Parish Church.

Sargent obtained his degree of Mus. Doc. Dunelm, in 1919. He is also an Associate of the Royal College of Organists, and a Professor at the Royal College of Music.

Dr. Malcolm Sargent has won for himself a great reputation as a conductor. He was appointed conductor of the Royal Choral Society on the death of Sir Frederick Bridge (*q.v.*), and succeeded Mr. Adrian Boult

(*q.v.*) as the conductor and mentor of the Robert Mayer Orchestral Concerts for Children. In the latter capacity Dr. Sargent has won the hearts of thousands of children in London. Dr. Sargent is Musical Director of the Leicester Symphony Orchestra, and the Llandudno Orchestra, and a conductor for the British National Opera Company. In addition to these appointments, Dr. Sargent has conducted the D'Oyly Carte Gilbert and Sullivan operas, the British Women's Orchestra, and numerous orchestral concerts throughout the country.

His "Impressions of a Windy Day" is a very interesting work.

In 1932, by invitation of the Australian Broadcasting Commission, he spent two months in Australia organizing and developing a national orchestra of one hundred players on the line of the B.B.C. In 1936 he made another visit, conducting concerts in which the works of British composers dominated.

Dr. Sargent served with the 27th Durham Light Infantry during the war 1914-18.

In 1923 he married Eileen Laura Harding, daughter of Frederic Horne, of Drinkstone, Suffolk.

**ALESSANDRO SCARLATTI**, the great Italian composer, was born at Trapani, in Sicily, in 1659.

For many years he was a musician at the Court in Rome, and in 1694 he became musical director to the Viceroy of Naples. There, also, he was appointed a professor at three of the conservatorios.

Scarlatti was a prolific composer and wrote for nearly every form of musical composition. He founded the modern school of Italian Opera.

A "Stabat Mater" by this great composer was discovered in Florence, a year or two ago, by Monsieur Felice Boghen. The finder immediately prepared an

edition of the work and it was published by Recordi & Co. This work was written for two voices, soprano and contralto. It is a very interesting work; dramatic, beautiful, and dignified.

Allesandro Scarlatti's son, Giuseppe Domenico, who was always known as Domenico, was born in 1685, and was one of the first composers for the harpsichord, and did much towards the development of the technique of pianoforte playing.

Scarlatti died 24th October, 1725, when sixty-six years of age.

**FRANZ SCHALK**, the eminent Austrian conductor, was born in May 1863 at Vienna.

He studied under Bruckner (*q.v.*) on behalf of whose works he spent a lifetime in diligent propaganda.

In 1888 he was appointed conductor at Reichenberg in Bohemia, and the following year moved on to Graz, where he produced Bruckner's 5th Symphony. For some years he was in charge of the opera at Prague, and in 1898 he succeeded Anton Seidl as conductor at the Metropolitan Opera House, New York. There he conducted without cuts "Der Ring Des Nibelungen".

After a season in New York he returned to Europe to join forces with Muck and Richard Strauss (*q.v.*) at the Royal Opera House, Berlin.

His first appearance in England was as guest conductor at Covent Garden, in 1893.

In 1900 he returned to his native city to conduct the Staatsoper, and in 1908 became co-director with Strauss.

A long and brilliant period followed interrupted only by a visit to England in 1911, when he conducted at Covent Garden in place of Richter (*q.v.*) and at a series of Hallé Concerts in Manchester. This continued

until 1924 when differences arose and Strauss resigned.

To him goes the credit of having produced Richard Strauss's "Der Rosenkavalier" among others in the modern repertory.

He died 3rd September, 1931.

**FRANZ XAVER SCHARWENKA**, the German pianist and composer, was born at Samter, near Posen, on January 6th, 1850.

Having concluded his musical studies, for many years he toured giving pianoforte recitals, and thus achieved great success.

In 1891 Scharwenka went to America, and in New York he established a Conservatorium of Music.

Scharwenka's compositions for the pianoforte are fairly well known. His works are of an extraordinarily brilliant character, and must rank with those of the highest degree of their kind. "All' ongarese" and the "Polish Dance" in B flat minor are two of his best known pianoforte compositions.

He died at Berlin on 8th December, 1924.

**ARTUR SCHNABEL**, one of the greatest pianists Austria has produced, was born at Lipink 17th April, 1882.

If it is not absolutely correct to say that Schnabel was born to be a famous pianist, his parents at least decided on his destiny when he was seven, and his education was focused on his becoming a virtuoso.

He studied the pianoforte under Leschetizky, and the theory of music under Mandyszewski. He often walked in the woods with Mandyszewski and Brahms (*q.v.*), but on such occasions Brahms rarely spoke to him, and never heard him play unless it was some chamber music with other students. Rubinstein (*q.v.*),

however, often heard young Schnabel play and was in many ways kind to him.

His concert career began when he was fourteen. In Europe, and later in America, his success was phenomenal, and his fame and popularity grew rapidly.

He first appeared in England in the winter of 1924. After that recital the critics hailed him as one of the finest exponents of Beethoven, and since then a season has seldom passed without a visit to appear either at the Royal Philharmonic, or the Courtauld-Sargent, Concerts.

Although Beethoven's music may show Schnabel's supreme attainments, he gives masterly performances of Mozart's and Brahms's works. The Beethoven Sonata Society, which was formed in 1932 by His Master's Voice (the Gramophone Company), entrusted to him the recording of the great master's thirty-two Pianoforte Sonatas.

Schnabel's chief desire is to compose, but the claims of the concert platform leave him little time to achieve his purpose. But music is his life, and he enjoys life. He aims to combine correctness and creation in his playing.

After one of his London Beethoven recitals, one critic assumed that the cadenzas he used were his own and described them as atrocious. The cadenzas were really Beethoven's!

Schnabel is famous as a teacher, and among his distinguished pupils are Kurt Appelbaum and Charles Naegele.

He is a ready wit. He once said that Sir Thomas Beecham (whom he greatly admires) should be named "B. B. Ceecham" because of his broadcasting and beseeching for opera subscribers.

He married Therese Behr, a formerly well-known concert contralto.

**ARNOLD SCHÖNBERG**, one of the greatest living composers, was born at Vienna on 13th September, 1874.

In Schönberg's music one finds the Wagnerian influence to a certain degree, but at the same time it possesses that originality which only a master mind can create. He is an ascetic follower of the classics, and his great power over those works displays his extraordinary strength.

The beautiful choral-orchestral work, "Gurrelieder", was performed in London in 1928. This was, I believe, its first performance in England, and Schönberg himself conducted.

Schönberg's symphonic poem, "Pelléas et Méliande"; the "Pierrot Lunaire"; his "Variations for Orchestra"; in addition to his chamber music, are well known.

He was appointed a professor at the University of Southern California in 1936.

**FRIEDRICH SCHORR**, Hungarian by birth, sang first as an amateur while employed in the legal profession. His musical talent was soon recognized. He abandoned the law, and began the serious study of music.

His training was taken principally from an American teacher in Vienna, and after his début he was proclaimed one of the greatest artists of his generation, and unrivalled in the bass-baritone rôles of Wagnerian operas.

In 1924 he made his first appearance at Covent Garden as Wotan in "Das Rheingold". Here his perfect singing and artistry won the admiration of large audiences and the praise of the critics.

Schorr has scored great triumphs in most of Wagner's operas—"Flying Dutchman", "Mastersingers",

“Rhinegold”, “Tannhäuser”, “Twilight of the Gods”, and “Valkyrie”. In addition he has made gramophone recordings of arias from these works.

**FRANZ SCHUBERT**, the great Austrian composer, was born on 31st January, 1797, at Lichtenthal, a suburb of Vienna.

He was one of the greatest composers the world has known, but, with the exception of Pergolesi (*q.v.*), his was the shortest life of any of the great musicians.

Schubert's father was a schoolmaster and in very humble circumstances. There was a large family of fourteen children, but nine of them died when only a few years old.

His education, both musical and general, was begun by his father; subsequently he attended a school of music, and finally he studied under Salieri, but, like Mozart (*q.v.*), music was born in him. He composed music at such an early age that there remained little for him to be taught.

When he was seventeen years of age he composed his first opera, “Des Teufels Lustschloss”, but this work was never performed. In the same year he composed the famous song, “Gretchen at the Spinning Wheel”. The following year he composed nearly one hundred and fifty songs—at times as many as seven and eight in one day—and among these was the world-famous “Erl-King”. In addition, he wrote five operas and a symphony. A truly astonishing output for a youth of eighteen years of age. And so Schubert continued, yet in order to keep “body and soul together” he was compelled to sell the copyright of his works, and many of his songs were sold for tenpence each.

With the exception of his engagement with the Count Esterhazy, who employed him to teach his three children, in return for which he (Schubert) received

board and lodgings and a fee of two gulden (1s. 8 d) a lesson, Schubert failed to obtain a paid position commensurate to his attainments, and all his life he was poor. Rarely was he able to get more than the bare necessaries of life, and many were the times when even these would not have been forthcoming had it not been for the generosity of some of his friends. He kept composing, and, very often with great difficulty, selling his works, not for their true value, but for whatever he could get in order to live.

One of the best known of his compositions, the B minor Symphony (the "Unfinished"), was written in 1822. Undoubtedly Schubert intended to finish this work, for he wrote the first few bars of the third movement, but the reason for his not completing the symphony must, alas, remain a mystery. It was forty-five years after Schubert had written this work that it was published; in the same year that Sir George Grove and Sir Arthur Sullivan (*q.v.*) went to Vienna and secured some of the great composer's unpublished works, amongst which was "Rosamunde".

"Hark, hark, the Lark" and "Who is Sylvia", two of his well-known songs, were composed (both in one day) in 1826. Schubert wrote over six hundred songs, but, beautiful as they were, he was by no means confined to song-writing, for where is there a symphony to approach his two great works for originality? Beethoven (*q.v.*) lived in the same city and at the same time. He was Schubert's senior by twenty-seven years, but there is not the slightest trace of the influence of Beethoven in Schubert's music, although he loved and greatly admired Beethoven and his works.

In 1828, the year of his death, he wrote the great C major Symphony, and numerous songs, which included the famous "Serenade", "My Dwelling", and "The Wraith". The manuscript of the C major Sym-

phony was found by Schumann (*q.v.*) in 1838, and he passed it on to Mendelssohn (*q.v.*), who rendered it in the following year at Leipzig. It was in 1828, too, that Schubert gave, after much persuasion by his friends, his only concert at which entirely his own works were played. Publishers refused to buy his compositions, but his works were proclaimed by his friends to be masterpieces, and therefore a public concert was the only means of acquainting the people of many of his works. This concert proved successful, and demands were made for a second performance, but no other concert was given.

Schubert was a genial man, he was shy to the extent of being obstinate, and it was some time before he could force himself to ask the assistance of others. He had occasional outbursts of indignation with his publishers, who invariably treated him with meanness and as though he were a fool. They would change the titles of his works, cut certain parts out, without even the common decency of consulting him. Never would they pay him the price he asked for his compositions. Knowing that he was always in need of money they beat him down to the lowest possible price. For a composition for which he asked a hundred florins he eventually sold for twenty florins. And whilst Schubert received for the whole of his compositions little more than £550, his publishers gained riches.

During the last six years of his life, Schubert had frequent attacks of illness, but at the first possible moment he would be back again at his compositions.

Schubert's fatal illness (typhus) lasted but a fortnight. On November 19th, 1828, having lain silent for a long time, he roused, turned his face towards the wall of his bedroom, closed his eyes, and expired about three o'clock in the afternoon.

The expenses of his last illness had to be met by his

father and brother. His belongings were valued and found to be worth about £2 10s. In this was included "a quantity of old music" (about five hundred works), which was valued at between eight shillings and eight shillings and sixpence. A few years ago nearly £150 was paid for the manuscript of one of the songs which was included in this "quantity of old music".

**CLARA JOSEPHINE SCHUMANN**, who was the daughter of Friedrich Wieck, a professor of music, was born in 1819, at Leipzig. She married Robert Schumann (*q.v.*), who was a pupil of her father's, when she was twenty-one years of age.

As a child, Clara Schumann displayed extraordinary ability, and at quite an early age she became recognized as one of the greatest pianists of her time. When only sixteen years of age, she played at the Gewandhaus Concerts at Leipzig.

After her marriage, in 1840, she made frequent tours, both on the Continent and in England, and by her concerts, at which she invariably played her husband's compositions, a great deal was done in familiarizing the great composer's works.

In later life Madame Schumann devoted her energies to teaching. She was appointed a Professor of the Pianoforte at the Conservatorium at Frankfort, in 1878, and during the period of her professorship many of the greatest pianists of the present day were her pupils.

The biography of this great lady was written by Litzmann and was published in 1903.

Madame Schumann died in 1896, when seventy-seven years of age.

**ELIZABETH SCHUMANN**, the distinguished prima donna, is a descendent of Henrietta Sontag, a famous soprano of Beethoven's day.

Having studied in Dresden and Berlin, she made her début in Hamburg and scored an immediate success. Very soon she was engaged at the Metropolitan Opera House, New York. There she was heard by Richard Strauss (*q.v.*), who straightaway engaged her for the Vienna Opera. She made her first appearance in Vienna in 1920, and since she has toured extensively and won renown in the principal cities of Europe and America.

Perhaps the attainments of Madame Schumann are best described in the terse sentence of the critic, Spike Hughes: "There is only one person with a voice like Elizabeth Schumann's—and that is Elizabeth Schumann."

She sang most of the important Mozartian rôles before appearing in London. At her début at Covent Garden in 1924 she appeared as Sophie in Strauss's "Der Rosenkavalier", and it was not until 1926 that London heard her in a Mozart production. Her performance then was one of the most brilliant of the season.

On the concert platform she has a large public charmed with her specialized songs of Schubert and Strauss.

After singing at the White House, Washington, where Mr. and Mrs. Roosevelt entertained some three hundred guests, Madame Schumann was presented with a picture of the President and his wife, the frame of which was made of wood taken from the roof of the original White House.

**ROBERT SCHUMANN** was born at Zwickau, in Saxony, 8th June, 1810, but it was not until he was twenty years old that he adopted music as a profession.

Romantic in spirit, and intellectual in the highest

degree. Thus has the music of this great German composer been described.

In 1834 he wrote many critical articles in the magazine *Neue Zeitschrift fur Musik*, of which he was editor, and which stood high in musical literature. Of J. S. Bach (*q.v.*), Schumann once expressed this opinion: "There is no getting near Bach, he is unfathomable." But of Wagner (*q.v.*) he wrote: "There is Wagner, who has just finished another opera ('Tannhäuser'), undoubtedly a clever fellow, full of crazy ideas, and bold to a degree. . . . I declare he cannot write or imagine four consecutive bars that are melodious or ever correct."

Schumann was one of the first professors at the Leipzig Conservatorium, and for three years the director of music at Düsseldorf. Schumann's ambition was to become a concert pianist, but injury to his right hand caused him to abandon the idea, and so it was that he turned diligently to composing.

He wrote symphonies, chamber music, and works for the pianoforte, all of which rank with the great productions in these forms of composition. His Trio in D minor, and Quartet in E flat are well known. His treatment of art ballad was conspicuous. "The Almond Tree" is one of the tenderest songs imaginable, simplicity to the extreme, and a model of feeling and beauty. "The Lotus Flower" and "Thou Art My Soul" (Devotion) are two more well-known songs by Schumann. He wrote a setting to the poet Heine's lyric "Thou Art So Like a Flower", a poem which tempted twenty or more composers, among whom were Rubinstein (*q.v.*) and Liszt (*q.v.*).

The world's greatest basses and baritones, for more than half a century, have sung Schumann's well-known song "The Two Grenadiers". A song which the great Chaliapine says is "one of the grandest ever written.

It is a drama in tone, and whenever I sing it I see those grim, battle-scarred old soldiers, and I recall those snow-swept plains over which they marched with the *grande armée* of Napoleon."

Schumann never wrote music simply for the sake of writing, but only when he felt the necessity of expressing in music some phase in his life. Evidence of this has been cited by the writing of the inspiring songs, of which "Frühlingsnacht" is one, at the time when, after long and obstinate opposition from Friedrich Wieck, his music master, he married Wieck's beloved daughter, Clara. The titles of some of his works are characteristic of his moods, for example, "Nachstück" (Night Song), "Des Abends" (Eventide), "Traumerei" (Dreaming), "Jagdlied" (Hunting Song), and "Warum" (Why?). In "Warum" there appears to be a question to which there is no satisfactory reply. Further, at the beginning of 1849, when there was a possibility of a recurrence of his old malady (mental aberration)—two years previously Schumann had a serious breakdown—he wrote the "Waldscenen". The song of the bird brought a message of tragic meaning to Schumann—hence the writing of "Vogels als Prophet" (The Prophet Bird)—for the last two years of his life were spent in a private asylum, near Bonn, where 29th July, 1856, at the age of forty-six, he died.

**ALBERT SCHWEITZER**, no less well known as a theologian, philosopher, African missionary, doctor of medicine, than as a musician and organist of uncommon skill, is an Alsatian.

His not very frequent visits to this country is accounted for by the fact that he maintains almost entirely his negro hospital at Lambarene in Central Africa. But the collections made at his recitals and lectures are devoted to the upkeep of this hospital.

To musicians Dr. Schweitzer is known as the biographer of Bach.

He is a great exponent of Bach's organ music, and in addition to his recitals here in England, he has recorded Bach's music for the Gramophone Company at the organs of Queen's Hall, and All Hallows, Barking-by-the-Tower.

**CYRIL SCOTT** was born at Oxton, Cheshire, on 27th September, 1879.

Mr. Scott was admitted, under age, to the Hoch Conservatoire of Music, when he was twelve. In six months he was top of his class. He is a pianist of great ability.

Among his well-known works are, "Cherry Ripe"; "Water Wagtail"; three "Moods" (Sadness, Lassitude, and Energy), all pianoforte pieces; the "Violin Concerto"; the ballets "Karma" and "The Incompetent Apothecary"; "Lotus Land", a beautiful work for the violin; "The Melodist and the Nightingale", for violoncello and orchestra, the first performance of which was given under Sir Thomas Beecham (*q.v.*) at a concert in London in 1929, the proceeds of which were given, as a thank-offering for the convalescence of His Majesty King George, to the Great Ormond Street Hospital for Sick Children; the opera, "The Alchemist"; the cantata, "Nativity Hymn"; and the songs, "The Unforeseen", "A Serenade", and "Blackbird's Song".

Mr. Scott has written a volume of Memoirs, under the title "My Years of Indiscretion".

**ANTONIO SCOTTI**, the distinguished Italian baritone, was born in Naples in 1869. He realized his ambition of childhood, to become a great singer.

After four years of study he made his début at Malta

when he was twenty-three, as Amonasro in "Aida". His success was immediate—he later appeared at the same theatre in nine different rôles—and his singing in Petrograd, Moscow, Warsaw, Odessa, and London, firmly established his position in opera.

He was a great favourite at the Metropolitan Opera House, New York, where he appeared regularly for nearly thirty-three years. His last appearance was at that theatre in 1933, when he sang in Franco Leoni's musical melodrama "Loracolo".

He was a great friend of Caruso—at whose bedside he was when the great tenor died—Destinn, and Melba. Many who granted that Caruso had the finer voice claimed Scotti to be the more finished artist.

He retired in 1933, and died three years later.

**ROGER HUNTINGDON SESSIONS**, the distinguished American composer, was born in New York in December 1896.

He studied under Ernst Bloch, and later became his assistant at the Cleveland Institute of Music.

In 1923 he wrote the incidental music to Andreyev's drama "The Black Maskers", and a few years later he made an adaptation from this music which he titled "Suite for Full Orchestra".

Of his major works, however, his "Symphony" and his "Piano Sonata" are best known. The former, composed in 1926, was performed at the Festival of the International Society of Contemporary Music at Geneva in 1929, and the latter, composed in 1930, was played at the Society's festival at Oxford the following year.

**GIOVANNI SGAMBATI**, the famous Italian pianist and composer, was born on 28th May, 1843, at Rome.

Sgambati was a pupil of Liszt (q.v.) in Rome, when

the latter made that city his headquarters after having resigned the Capellmeistership at Weimar in 1861. Sgambati's great ability secured for him a position among the most brilliant pianists of his generation.

For some years Sgambati toured, both as a pianist and a conductor, and he performed his own works in nearly all the principal cities in Europe and England.

In 1877 he returned to his native land and became a Professor of the Pianoforte at the Conservatorio at Rome.

Sgambati wrote symphonies, chamber music, and concertos for the pianoforte, and many of his works achieved great success. His nocturnes for the pianoforte are delightful compositions.

He died on 15th December, 1914.

**DMITRI SHOSTAKOVITCH**, the most talented of young Russian composers, was born at St. Petersburg in 1906.

He studied at the Leningrad Conservatoire from 1919 to 1925 under Nikolaiev, Steinberg, and Glazounov.

Shostakovitch has not written a great number of works, but what he has produced mark him as one it is impossible to ignore. Indeed his precocious brilliance has drawn from Albert Coates (*q.v.*) the opinion that "he is the Mozart of modern Russia".

He has composed three symphonies; the first was published in 1927, and the third was given its first British performance in February 1936 by the B.B.C. Symphony Orchestra.

His much-talked-of opera, too, was given its first performance—although only a concert performance—by the B.B.C. and conducted by Albert Coates, at the Queen's Hall, 18th March, 1936. It is called "The Lady Macbeth of Mtsensk", and the subject is from

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a novel by Leskov. It was produced in Leningrad in 1934, and in New York a year later.

**JEAN JULIUS CHRISTIAN SIBELIUS**, the great Finnish composer, was born at Tavastehus, 8th December, 1865.

Sibelius's life has been uneventful, yet to-day he stands aloof, as a man and musician, from the world. His music is national, he himself is an international figure. Nowhere outside his own country is his music played or loved more than it is in England. When the Royal Philharmonic Society awarded him their Gold Medal in 1935 he was unable to attend personally, but sent a message which included these words: "The sympathy my music has always met with in England is such that I can never forget how much it has meant to me, and my gratefulness towards England will last to the end of my life."

He has written seven symphonies in addition to the ever-popular works, "Valse Triste"—which it is said he sold outright for about £4—the "Karelia Suite", and the symphonic poem "Finlandia".

Finland claims him as the greatest symphonist since Beethoven.

In 1915, in honour of his fiftieth birthday, Finland struck special medals. He has been awarded a State pension, and even during the Finnish prohibition period he was exempted from the liquor ban.

Since 1893 he has been a professor at the Helsingfors Conservatoire.

**ERNESTO CAMILLO SIVORI** was born in 1815, at Genoa.

He was a pupil of Paganini (*q.v.*), and most creditably upheld the high tradition of his master.

Sivori's remarkably brilliant execution brought him fame in every land in which he performed. He toured extensively in Europe and America. His visits to England were both frequent and welcome. At the Philharmonic Concerts in London in 1846, Sivori performed for the first time in England Mendelssohn's (*q.v.*) celebrated Violin Concerto.

Of his compositions, the "Andante Cantabile" in A major is well known.

Sivori died in 1894.

**HENRY SMART**, one of the most distinguished musicians of the nineteenth century, was born at London 26th October, 1813.

For twenty years Smart was organist at St. Luke's Church, Old Street, London. In addition to gaining celebrity as an organist, Smart was a great authority with regard to the construction of the instrument, and the magnificent organ in the Leeds Town Hall, and also the one in St. Andrew's Hall, Glasgow, were built according to his specifications.

Smart wrote chiefly cantatas, anthems, songs, and organ pieces. Of his choral works, the cantatas "The Bride of Dunkerron", which was produced in 1864, and "King René's Daughter" are well known. His opera, "Bertha, or The Gnome of Hartzburg", was produced in 1855. "When the Wind Blows in from the Sea" is probably one of the most popular of his vocal duets. His compositions were held in very high esteem, and many have to this day retained their popularity.

In 1864, Smart's eyesight failed him, and from that time his activities were somewhat curtailed.

Smart, who died 6th July, 1879, when sixty-six years of age, was buried in Hampstead Cemetery, Finchley Road, London.

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**FRIEDRICH SMÉTANA**, the Bohemian composer and pianist, was born at Leitomischl 2nd March 1824.

For some time Smétana studied under Liszt (*q.v.*). When thirty-two years of age he was appointed conductor at Gothenburg. Five years later he was appointed to the musical directorship of the National Theatre at Prague. This position he held until 1874. Whilst in Prague, Smétana established a school of music, and was himself a professor.

Smétana was a man of intellect, but his contemporary Dvorák lacked general culture. They lived in two distinct social circles, and party politics kept them far apart, yet the music of the one is as "national" as the other. Indeed, Dvorák admirably continued Smétana's work.

The compositions of Smétana consisted of operas, orchestral works, and chamber music. The symphonic poems, "From Bohemia's Woods and Fields", "Vysehrad", and "Vltava", which was the second of this class of work which he produced, are well known. The operas "The Kiss" and "The Bartered Bride" were by Smétana; the latter, perhaps, is the best known, and was included in the Covent Garden productions during the 1931 season. His Trio in D minor is a very charming work.

Smétana died 12th May, 1884, when sixty years of age.

**DAME ETHEL MARY SMYTH**, the greatest woman composer of our time, who was born 23rd April, 1858, was the daughter of Major-General J. H. Smyth, C.B., R.A. She studied under Heinrich von Herzogenberg, at the Hochschule, Berlin.

Dame Ethel Smyth's battle for musical life began over fifty years ago. She was, I believe, only about

twenty years of age when she wrote the beautiful "Geistersinger" sonata. Her opera, "Fantasio", based on a De Musset story, was produced in 1901. "Der Wald"; "The Wreckers", first performed in 1906 at Leipzig; "The Boatswain's Mate", the delightful Cornish opera; "A Dream Dance"; "Entente Cordiale", and many orchestral works followed.

The Concerto for violin, horn, and orchestra; the Violin Sonata in A minor; Trios for flute, oboe, and pianoforte, and violin, horn, and pianoforte, are among the best works of this composer. The Mass in D minor is a composition of outstanding merit.

It was not until 1928, when Dame Ethel had reached her three score years and ten, that the first concert of entirely her own works was given at the Wigmore Hall, London.

In 1931 she wrote "The Prison", a work for soprano, baritone, chorus, and orchestra. The composer conducted its first performance at a Reid Concert in Edinburgh.

Four books of reminiscences have been written by Dame Ethel; "Impressions that Remained", 1919; "Streaks of Life", 1921; "A Final Burning of Boats", 1927, being an autobiographical sketch (1889-1927), and telling the story of the author's musical life in her own country; and "As Time Goes on", 1936.

Dame Ethel is a Mus. Doc. of Durham and Oxford, and in 1928 the University of St. Andrews conferred the honorary degree of Doctor in Law upon her. She was created a Dame of the Most Excellent Order of the British Empire in 1922.

Unfortunately the public refused to take this woman seriously, but undaunted Dame Ethel fought on. To-day her talent is recognized and we may now consider the battle over, that peace reigns at last, and that the works of this illustrious lady may take their place

among those of the highest order, a position to which they have long been entitled.

**SOLOMON**, one of the most distinguished of British pianists, was born in London in 1903.

At his first public appearance, when he was eight, he played a difficult Tschaikowsky concerto with the ease and mastery of a mature artist. By the time he was twelve he could play no fewer than fourteen concertos.

In 1918 he temporarily retired for the purpose of further study. In London he was under Mathilde Verne (*q.v.*) and Rumschisky, and in Paris he studied with Cortot (*q.v.*), Lazare, and Dupré (*q.v.*).

His second début was made in London in 1921, and from that time he has won the admiration of a wide public.

Whilst his playing of the larger works of Brahms, or Beethoven, or Tschaikowsky, is masterly, at his recitals he can be relied upon to choose pieces that require the finest technique and sympathy, and will interpret these works in the manner of a skilled craftsman accomplishing a difficult task to his entire satisfaction.

**ARTHUR SOMERVELL**, composer, and for many years Principal Inspector of Music to the Board of Education in England and Scotland, was born at Windermere, Westmorland, in 1863.

In addition to his great educational work for music he has composed numerous songs. His settings of "O Mistress Mine", and "Orpheus with his Lute", lyrics which seem first favourites with musicians, are excellent. In 1928 he made arrangements of Ten Songs by Handel. The previous year in collaboration with Sir Harold Boulton he wrote the musical setting to

"Twelve French-Canadian Folk-Songs". This work was made possible by a collection of French-Canadian melodies made by Monsieur Marius Barbeau of the Royal Victoria Museum, Ottawa. The collection numbered about 7,000, most of them brought from France 300 years ago, and from these Somervell's selection was well made, and his accompaniments most praiseworthy.

He is a Doctor of Music, and was honoured with knighthood in 1935.

Sir Arthur's Concerto in G minor for Violin was first performed at a B.B.C. concert in 1935. It is a gracious and melodious work, and brings out the real genius of a violinist.

**JOHN PHILIP SOUSA**, the eminent musical composer, was born at Washington on 6th November, 1854. His father, Antonio Sousa, was born of Portuguese parents in Spain.

Sousa studied music at Washington, and when he was twenty-six years of age became the Leader of the United States Marine Corps' Band, a position he held for twelve years.

In 1892 Sousa organized a Military Concert Band, known as Sousa's Band, with which he toured Canada, the United Kingdom, and Europe. In 1911 he made a world tour with his then famous band.

His compositions, numbering about two hundred works, include operas, orchestral suites, waltzes, songs, and marches, and it is by the marches that Sousa is probably best known. Among his most notable works are the marches "The Washington Post"; "The Stars and Stripes for Ever"; "El Capitan"; and "Imperial Edward". His collection of "National, Patriotic, and Typical Airs of All Lands" is in the repertoire of almost every service band throughout the world. Of his

operatic works are, "El Capitan"; "Desiree"; "Smugglers"; "Irish Dragoons"; "The Pathfinder of Panama"; "The Bride Elect"; "The Mystical Miss"; "The Charlatan"; and "The American Maid".

He died 6th March, 1932.

**LUDWIG SPOHR** was born 5th April, 1784, at Brunswick. He was one of the greatest German violin virtuosos and musical composers of the nineteenth century.

His first appointment was at Gotha, where he became musical director when he was twenty-one years of age. He held similar positions at Vienna and Frankfurt-on-Main, and finally at Kassel. At Kassel he served for thirty-five years.

Spohr wrote for nearly every form of musical composition. His oratorios, "The Last Judgment" and "The Fall of Babylon", are great works. Perhaps Spohr's greatest compositions are to be found among the works in which the violin, of which he was a master, dominated. The Concerto for String Quartet in A minor has been described as "clearly written, well shaped, sincere, and charming music". His violin concerto in G minor and his celebrated "Barcarolle" are well-known works. The very popular song "Rose Softly Blooming", a very charming and delicate composition, is by Spohr.

This great violinist had a style entirely to himself, and his breadth and beautiful tone, and extraordinarily refined expression were without equal in his time. He was one of the first to recognize and proclaim Wagner (*q.v.*) a genius.

In his day Spohr was one of the most popular composers in Europe, but comparatively few of his works are now heard beyond those for the violin.

Spohr first used the conductor's bâton at the Frank-

enhauen Musical Festival in 1810. His bâton on that occasion, however, was in the form of a roll of paper. But in 1820, when conducting the Philharmonic Concerts in London, he created something of a sensation by appearing before the orchestra and conducting with a bâton. In his autobiography Spohr writes: "I then took my stand with the score at a separate music desk in front of the orchestra, drew my directing bâton from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified."

Spohr died 22nd October, 1859, at the age of seventy-five years.

**GASPARO LUIGI PACIFICO SPONTINI**, the famous Italian operatic composer, was born in 1774, at Majolati, near Jesi.

When he was twenty-nine years of age he went to Paris, and there he resided practically the whole of the time until 1820. During these seventeen years the most popular of his operas were produced.

The first of his operas, "Milton", was produced in 1804. Three years later "La Vestale" was performed for the first time, and then followed "Ferdinand Cortez" and "Olympia".

In 1820 Spontini was appointed the musical director to Frederick William III of Prussia, and in this capacity he served until 1842.

Spontini died in 1851, when seventy-seven years of age.

**JOHN STAINER**, the eminent English composer and organist, was born at London 6th June, 1840.

Stainer was appointed organist at St. Paul's Cathedral in 1872, and he held that position with great distinction for sixteen years. On his retirement from St. Paul's in 1888, Queen Victoria conferred the honour of knighthood upon him.

His compositions were chiefly sacred works. The oratorio, "The Crucifixion", which was performed in 1887, achieved great favour; and his cantatas "The Daughter of Jairus" and "Mary Magdalen" are well known. He also composed a *Te Deum Laudamus* in C.

In 1889 Sir John was appointed a Professor of Music at Oxford, and for many years he was Inspector of Music under the Board of Education, and the Scottish Education Department.

He was one of the greatest authorities on harmony, and wrote a "Treatise" on that subject.

Sir John Stainer died 31st March, 1901.

**CHARLES VILLIERS STANFORD**, who was born 30th September, 1852, at Dublin, was the son of John Stanford, examiner to the Court of Chancery in Ireland, and Mary, the third daughter of William Henn, Master of Chancery in Ireland.

When Stanford was twenty years old he was appointed organist at Trinity College, Cambridge, a position he held for twenty-one years. In 1887 he became Professor of Music at Cambridge University, and he was a Professor of Composition and Orchestral Playing at the Royal College of Music from 1885.

The honour of knighthood was conferred upon him in 1902.

Sir Charles was one of the greatest British musical composers.

He wrote operas, choral-orchestral works, symphonies, chamber music, pianoforte and violin solos, and a number of songs. The cantata "Phaudrig Cro-

hoore", an Irish ballet by J. Sheridan Le Fanu, was set to music by Sir Charles Stanford, and was produced about 1896. His opera, "Shamus O'Brien", was also produced about that time. "Much Ado About Nothing" is another work by this eminent composer, which is much neglected though it was performed at the Royal College of Music, London, in July 1935, under Dr. Malcolm Sargent. The "Fantasia and Fugue" in D minor, and the "Fantasia and Toccata", are among Stanford's well-known organ works.

Sir Charles Stanford married, in 1878, Jennie, the fourth daughter of Champion Wetton, of Goldwynds, Surrey. He was a Mus. Doc., and M.A., Cantab., and a Doctor of Civil Law.

A volume of reminiscences which was written by Sir Charles is highly interesting.

Sir Charles died in London on March 29th, 1924.

**LEOPOLD STOKOWSKI**, the distinguished conductor, was born of Jewish parents in London, 18th April, 1882.

He studied at the Royal College of Music, London, under Sir Walford Davies (*q.v.*) and the late Sir Charles Stanford (*q.v.*), and also in France and Germany. He is an accomplished violinist, pianist, and organist.

At eighteen he became organist at St. James's, Piccadilly, a post he held for five years. In 1905 he went to America to be the organist at St. Bartholomew's, New York.

As a conductor Stokowski is perhaps better known in America than anywhere owing to his long association with the Philadelphia Symphony Orchestra. After some years spent on a European tour as a conductor, he was appointed to direct the Philadelphia Orchestra in 1912. He led it to rank among the finest orchestras

in the world, and when in 1934 he resigned the conductorship he left a post which it was not easy to fill.

**ALESSANDRO STRADELLA**, one of the greatest of the seventeenth-century Italian composers, was born about the year 1645.

Stradella was one of the Venetian school of music, and was held in high esteem by his contemporaries.

The works of Stradella were operas, oratorios, cantatas, and madrigals, and a great number of these are still in manuscript.

Stradella's career has been the subject of great controversy for generations. No one appears to know a great deal—at any rate, definite facts—about him. The celebrated air “*Pietà Signore!*” was for a long time attributed to him, but later it was declared to have been the work of another.

The works of Stradella, like those of Scarlatti (*q.v.*), were written for stringed instruments and also wind instruments.

Stradella died in 1682.

**JOHANN STRAUSS** was born in Vienna in 1804, and became one of the most prolific composers of the early nineteenth century.

He wrote one hundred and fifty-two waltzes alone, and their charm of melody and brilliant instrumentation raised this form of composition incalculably.

In addition he wrote marches, and probably the best known is the “*Radetsky March*”, which forms his Op. 228.

When he was twenty-two he founded his own orchestra, and after seven years of successful concert appearances in Vienna and elsewhere in Austria, he started out on a European tour. In every country he was met

with great enthusiasm and overwhelming success, and firmly established the name of Strauss as synonymous with waltz tunes.

He died in 1849.

**JOHANN STRAUSS**, son of Johann Strauss (1804-1849), was born in Vienna 25th October, 1825.

He inherited much of his father's great talent, and it is probable that the popularity of his father's waltzes made the going easier for him in his early years of composing.

He outdid his father's fame with some astonishingly successful waltzes, including the "Blue Danube", "Thousand and One Nights", "Morgenblatter", "Voices of Spring", "Vienna Blood", and "Wine, Women and Song".

His celebrity did not rest on waltz tunes alone. His light opera "Die Fledermaus", with its perfectly delightful arias, "Was dachten Sie von mir" (What inferences would you draw), "Mein Herr Marquis" (My Lord Marquis), and "Spiel' ich die Unschuld vom Lande" (I'll play the innocent country maid), was composed in 1874, and "Die Zigeuner baron" in 1885, both of which have had much success.

Strauss died 3rd June, 1899.

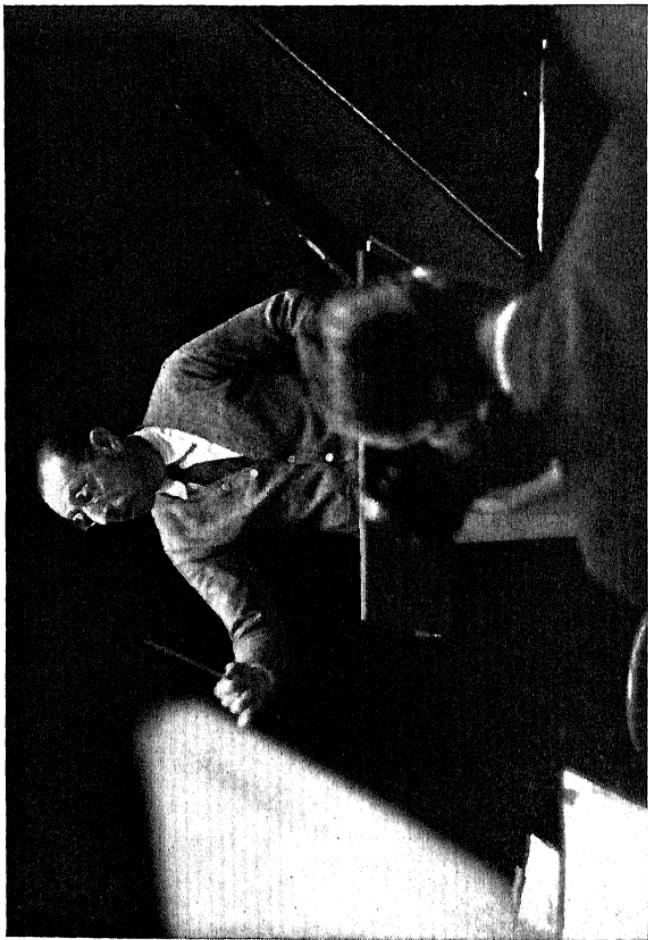
**RICHARD STRAUSS** was born on 11th June, 1864, at Munich. He is, undoubtedly, the greatest German composer of his generation.

When he was thirty-four years of age Strauss was appointed conductor at the Court in Berlin.

Strauss has declared his indebtedness to Mozart (*q.v.*), whom he has described as the source of all his musical culture.

His first dramatic work was "Guntram", and before





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IGOR STRAVINSKY

he was thirty-five he had composed the majority of the works by which he will be remembered. His output at that time included nine symphonic poems. "Heldenleben"; "Salome"; "Don Juan"; "Elektra"; "Rosenkavalier"; "Tod und Verklärung"; "Macbeth"; "Till Eulenspiegel"; "Don Quixote"; and "The Egyptian Helen" (the libretto of which is by Hugo von Hofmannsthal) are among his most notable works. In 1928 "Die Tageszeiten", his musical setting to the poems by von Eichendorff, for male chorus and orchestra, was published, and the first performance of this work was given at the German Song Festival at Vienna in 1929 by the Schubertbund.

His opera "The Silent Women" was given its first performance at the Dresden State Opera House on 24th June, 1935.

For many years Strauss conducted at Weimar, Berlin, and Munich regularly, and there is hardly a country which he has not visited in order to conduct his own works. He was Director of the Vienna State Opera 1919-24.

Perhaps the most distinguishing characteristic of Richard Strauss is that he has been satisfied in building his music upon the foundations which were laid by the great masters.

All his works are full of beauty and sincerity, and have been treated with such skill as only a master of the art can apply.

Oxford University has conferred the honorary degree of Mus. Doc. upon him, and he is an Officer of the Legion of Honour of France.

He was awarded the Royal Philharmonic Society's Gold Medal in 1936.

**IGOR FEDOROVITCH STRAVINSKY** was born on 5th June, 1882, at Oranienbaum, near St. Petersburg.

He studied under Rimsky-Korsakov (*q.v.*). He is a distinguished pianist.

Stravinsky produced his Op. 1 in 1906, when he was held in high esteem in Russia, but the works of this composer have, since about 1913, on the production of "The Rite of Spring", caused much discussion.

Among his many compositions are "Petrouchka"; "Les Noces"; "Œdipus Rex"; the "Suite pour petit orchestre"; the ballet "The Kiss of the Faery"; and "The Soldier's Tale".

Stravinsky was, I believe, the first composer to play his own works for reproduction by the "Duo-Art" process, the enterprise of the Æolian Company. These "Audiographic Rolls" are, as it were, "the next best thing" to having the composer or some distinguished pianist at one's disposal, not only to play at will, but to comment on the music as it is played. Truly one of those simple yet remarkable discoveries.

As a composer, Stravinsky is an enigma to some of the musical critics, but there is little doubt that in the world of music his works will have a permanent place.

**LESLIE STUART**, the English composer of whom it was truly said "he set the whole world singing", was born in Manchester 15th March, 1866. He was the son of a cabinet-maker.

He left Manchester for London when he was twenty-nine, and four years later produced his "Florodora". It was an enormous success. Then followed other musical plays—"The Silver Slipper", "The School Girl", "The Belle of Mayfair", "Havana", and "Peggy".

In addition he wrote a large number of songs, many of which still retain their popularity—"The Soldiers of the Queen" which thrilled the world during the South African War, "Sweetheart May", inspired by his

daughter, "The Bandolero", "Dandy Fifth", "Little Dolly Daydream", "Louisiana Lou", and "The Lily of Laguna".

Stuart composed his works at odd times and in unusual places. He would scribble phrases of a song on his shift-cuff, and at one time nearly three dozen dress shirts were found in his room unlaundered for the simple reason that on all the cuffs were snatches of new works!

On his death he left about one hundred songs and a musical play unpublished.

He died in March 1928.

**GUILHERMINA SUGGIA**, vivacious, and most captivating of artists, was born at Oporto on 27th June, 1888. She is of Italian descent.

Her father was a fine 'cellist, and gave her her first lessons when she was five. Indeed, he was the foundation of this great musician, for not until she was fifteen did she go to Leipzig, there to study under Klengel for two years.

At seventeen she made her début at the Leipzig concerts. Her first appearance in England in October 1914 was the occasion of much praise from the critics. Without exception they hailed her as the finest feminine exponent of the 'cello. The rare quality of her playing at once placed her on a level with the greatest male 'cellists.

England has been her musical home for many years. Here, to avoid unnecessary transit of instruments, she keeps her Stradivarius 'cello, while in Portugal she keeps her Montagna 'cello.

Madame Suggia's recreations and hobbies are many. She rows, sails, and fishes, and enjoys a mild game of tennis, always avoiding any strenuous back-hand drives which might not be good for a 'cellist's wrist. She is

fond of interior decoration, and has a fine collection of carpets, both Persian and Chinese.

Outside the profession her services to charities are well known.

In private life Suggia is Madame Mena. Her husband, Dr. Mena, is an X-ray specialist in Oporto.

Madame Suggia owns an album which she treasures. In it is written by the master 'cellist, David Popper, and dated 1905: "To the greatest living 'cellist Guilhermina Suggia, from her aged confrere, D. Popper".

**ARTHUR SEYMOUR SULLIVAN** was born at London 13th May, 1842. When he was twelve years of age he became a chorister at the Chapel Royal.

He was a pupil of Sir John Goss (*q.v.*) and Sir William Sterndale-Bennett (*q.v.*), and for three years he studied at the Conservatorium at Leipzig. When a student at the Royal Academy of Music he could play almost every instrument in the orchestra, and frequently took any part that was missing.

In 1862 he produced his first work of importance, his musical setting of "The Tempest".

Sullivan's brilliant career began with the production of "Cox and Box" with F. C. Burnard in 1866, and the splendid success which this burlesque achieved was probably the means of turning Sullivan's attention to light opera. This burlesque was followed by the comic opera "The Contrabandista", which was, however, a failure. Sullivan was disappointed, but so much did he think of the music of that opera that he used a good deal of it in a later work.

It was shortly after this failure that Sullivan first met the man with whom he was to become world-famous. Gilbert, who was then collaborating with Frederic Clay, invited Sullivan to watch a rehearsal of his "Ages Ago".

The first opera which Sullivan wrote with Gilbert as librettist was "Thespis". The comic operas which followed by these two great men are known the world over: "The Trial by Jury"; "The Sorcerer"; "H.M.S. Pinafore"; "The Pirates of Penzance"; "Patience"; "Iolanthe"; "Princess Ida"; "The Mikado"; "The Yeoman of the Guard"; "The Gondoliers"; "Ruddigore"; and "Utopia Ltd." Sullivan's name would have long remained in the memory of his countrymen by the production of these operatic works. But delightful as that music is, one may turn to Sullivan again as the composer of oratorios, cantatas, anthems, and songs, and find some of the most beautiful music ever composed.

The oratorio "The Light of the World" was first produced at Birmingham. It was a great success. Gounod (*q.v.*) declared it a masterpiece. Of his songs, "Orpheus with his Lute"; "Sigh no more, Ladies"; "If doughty deeds my lady please"; "O Mistress Mine"; "The Willow Song"; and "The Lost Chord" are well known and still retain their popularity. "The Lost Chord" was composed in 1877, on the death of his brother Frederic. The words of this song, which were written by Adelaide Anne Proctor, are no less beautiful than the music. What a glorious thought is expressed in the last four lines:

"It may be that death's bright angel  
Will speak in that chord again,  
It may be that only in Heav'n  
I shall hear that Grand Amen."

Queen Victoria conferred the honour of knighthood upon Sullivan in 1883.

Sir Arthur Sullivan was one of the greatest composers of the nineteenth century. His oratorio "The

Light of the World" raised English music to a height it had not attained for many years.

He was an eminent conductor. Some accused him of coldness. That was not correct. He was calm and clear, invariably conducted sitting, yet by his powerful influence over the orchestra produced some of the greatest works of the day.

Throughout his busy life Sir Arthur had the misfortune of ill-health, which was a great strain upon him. From the age of thirty he suffered from stone in the kidney, and he had frequent periods of terrible agony. He was seized with these attacks on various occasions. At one time he was conducting a concert, but he continued, though in great pain.

Sir Arthur Sullivan died on 22nd November, 1900.

**CONCHITA SUPERVIA**, the Spanish prima donna was born at Barcelona in 1900. She came of an old Andalusian family. In the convent where she was educated she played the piano, and at five was a member of the church choir. And at seven she was "prima donna" in a school operette based on the fairy tale of Red Riding Hood.

Quite early in her serious career Richard Strauss engaged her to sing in his "Rosenkavalier" in Rome, and soon afterwards she appeared at La Scala, Milan, under Toscanini.

Thereafter her road to fame was clear.

She made her first appearance at Covent Garden in 1934 in Rossini's "La Cenerentola". This was the first performance of this opera at Covent Garden for over a hundred years. Her singing of the coloratura contralto part, with the soprano range, marked her as one of the few singers fitted even to attempt the part.

Her favourite rôle was Carmen, in which she ap-

peared at Covent Garden in 1935, giving full sway to her rich voice and radiant personality.

All the great opera houses of the Continent and America acclaimed her. Her recitals, at which she displayed to the fullest the singer's art, drew vast and appreciative audiences. She appeared in the screen version of "La Boheme" and in the British film "Even-song".

Supervia was gay, vivacious, auburn-haired, beautiful. Women gazed with admiration at her wondrous dresses and the grace of her carriage. She revelled in the simple joys of life, in her garden, attending her bees, gardening, and swimming. She was one of the greatest and kindest hearted souls in the profession.

The tragedy of her life was its untimely end. In private life she was the wife of Mr. Ben Rubenstein, whom she married in 1931. One Sunday in March 1936 she entered a London nursing home. The following day, 30th March, she gave birth to a still-born child, a girl, and an hour later Supervia died, surrounded by Harley Street specialists who had tried to save her life.

Truly, as the Rev. Dr. M. Perlzweig said at the funeral of Supervia, with her baby clasped in her arms, "That she should be taken away at the moment of fulfilment is beyond the comprehension of our frail humanity."

**JOHAN SEVERIN SVENDSEN**, the celebrated Norwegian composer, was born on 30th September, 1840, at Christiania.

For many years Svendsen was a conductor at Christiania, but in 1883 he was appointed conductor at the Court at Copenhagen.

Svendsen wrote some most delightful music, consisting of orchestral works, chamber music, concertos for the violin, and for the violoncello, and numerous songs.

One of the best known of his violin compositions is the beautiful "Romance", Op. 26. Two "Swedish Folk-Songs" and the "Norwegian Spring Dance" are other well-known compositions of Svendsen. Of his larger works, the "Norwegian Rhapsodies"; "Legende-Zorohayda" (Op. 11); and "Fest Polonaise" (Op. 12) are of outstanding merit.

Like his contemporary Grieg (*q.v.*), Svendsen was one of the greatest composers Norway has produced.

Svendsen died on 14th June, 1911, at Copenhagen.

**JOSEPH SZIGETI**, the Hungarian master violinist, lived in London for many years as a boy.

Although recognized as a champion of the modern composers he is also one of the finest exponents of classical music. His playing of Beethoven's, or Brahms's, or Mendelssohn's concertos are models of perfection. Likewise his rendering of Bach's works.

A great artist, he has been acclaimed in four continents—he has been twice round the world giving recitals—and no audience accords him a greater welcome than the English.

He is one of the most popular gramophone recording violinists, and has made recordings of works by Beethoven (the Violin Concerto in D major), Mendelssohn (the Violin Concerto in E minor), Brahms (the Violin Concerto in D), as well as Sonatas by Bach, Tartini, Beethoven and Brahms.

**THOMAS TALLIS**, the famous sixteenth-century English musician, was born in 1510.

His earliest known appointment was at Waltham Abbey, where he was organist at the time of the dissolution in 1540.

Tallis's "First Service" was included in Barnard's "Selected Church Musick", which was issued in 1641.

In 1576, Tallis and his contemporary, William Byrd (q.v.), were granted a monopoly of music printing for twenty-one years, and it was in the same year that the "Cantiones Sacrae" were published.

He wrote numerous works, some of which appeared in Day's "Psalter" in 1560, but the most notable was his motet of forty voices.

Tallis died 23rd November, 1585.

**GIUSEPPE TARTINI**, the eminent violinist and composer, was born 8th April, 1692, at Pirano, near Trieste.

Unlike many other musicians, Tartini did not adopt music as a profession until he was twenty-nine years of age. At that time he was living at Padua. So extraordinary was his ability, however, that he very quickly gained a reputation as a performer, teacher, and composer, and he eventually became the greatest violinist of his day.

Tartini did an enormous amount of work in connection with the development of violin playing. He was the discoverer of "resultant tones", and wrote many treatises on musical acoustics which were of great importance.

Of his compositions, "Il Trillo del Diavolo" and the "Sonata" in G minor are perhaps the best known.

Tartini died 16th February, 1770.

**RICHARD TAUBER**, the great tenor, was not intended to become a singer. He started out to conduct, and was in fact conducting an orchestra when he was eighteen.

He studied composition and musical history at Freiburg University, his father having decided that no son of his should sing unless he could sing and make a brilliant career for himself! But young Richard, out of

father's sight, turned his attention to his one aim in life, to sing. After three months at Freiburg he returned home, and his request for his father to hear him sing was met with a definite "No!" He did sing all the same, and so amazed was his father that he straightaway sent him back to Freiburg to his studies.

It has been said that Tauber has a dual musical personality, that of a fine operatic lyric tenor, and an operetta and film star. Be that as it may, his great talent and power remain the same whether he is singing the song which won him international fame a few years ago, "You Are My Heart's Delight", or the Flower Song from "Carmen".

Tauber can claim perhaps a wider public than any other singer in the world, since he has appeared in opera, can fill the Albert Hall, London, for a lieder recital, draws hundreds of thousands of the film-going public to his screen performances, and is one of the most popular recorders of gramophone discs.

**RICHARD RUNCIMAN TERRY**, the distinguished organist, was born at Ellington, Northumberland, in 1865. He was educated at Oxford and Cambridge. At King's College, Cambridge, he obtained a Choral Scholarship.

In 1922 the King conferred the honour of knighthood upon him. Sir Richard is a Mus. Doc. Dunelm, and a Fellow of the Royal College of Organists.

For some time Sir Richard was organist and choir-master at Elstow School; St. John's Cathedral, Antigua; and Downside Abbey, Somerset. In 1901 he was appointed organist and director of music at the Westminster Cathedral, a position he retained with great distinction until 1924.

Among his many compositions are five Masses, a Requiem, many Motets, and numerous pieces of church

music. Sir Richard was the first to perform the three and five part Masses of such famous composers as Byrd (*q.v.*), Tallis (*q.v.*), and others.

For many years Sir Richard was Examiner in Music at the National University of Ireland, and Birmingham University, and a Lecturer at the Universities of Birmingham, Leeds, and Oxford. He is the musical editor of the official Catholic Hymnal for England.

Sir Richard married, in 1909, Mary Lee, daughter of Jasper Stephenson of Blanchland.

In 1929 Sir Richard took a short voyage to the Arctic coast of Norway, and whilst on this trip he completed the harmonization of Calvin's Psalter, and the Scottish Psalter, the former dating from 1539.

**LIONEL TERTIS**, distinguished as viola player, was born at West Hartlepool 29th December, 1876. When he was a child, three years old, he was taken by his family to live in London, and there he has remained. Albeit the people of North-East England are proud to claim him as "their musician".

At six years of age Tertis appeared as a solo pianist at Highbury, London. Like many others he had a struggle for musical life. He gave up the piano for the violin, and in his early teens did any musical job to earn the fee of his lessons at the Trinity College of Music, London. He has never forgotten the Trinity College principal's (Bradbury Turner) words: "Remember study is unending." Further study in Leipzig and then back to England, where Sir Alexander MacKenzie heard him play the viola in a string quartet at the Royal Academy of Music and advised him: "Stick to the viola . . . you will never regret it."

As a solo instrument the viola is not in anything like the same degree of popularity as the violin or piano. Mr. Tertis's transcription and interpretation of many

violin works, as for example Delius's second violin sonata, seems positively to enhance the original beauty of those works.

He has made viola arrangements of works of Bach, Schubert, Handel, and many others, in which is displayed technical triumph over great obstacles.

Mr. Tertis's dearest wish is that more young musicians would take the viola as a solo instrument.

**LUISA TETRAZZINI**, the Italian prima donna, was born at Florence in 1874.

She came of a musical family, and her first instruction was taken from her sister Eva (Madame Campanini). Later she studied under Ceccherini at the Liceo Musicale, Florence.

Probably Tetrazzini's singing of "Caro Nome" from Verdi's opera has won more applause than any operatic aria. She has often been asked how to sing this great aria, and her reply is: "To know how to sing 'Caro Nome' is to know how to sing all opera." According to her autobiography, "My Life of Song", published 1921, she sang most of the operatic arias when a girl helping her mother in their Florence home. "Caro Nome" was her particular selection to sing when sweeping the stairs. And because she sang it so well, and delighted her parents so much, this domestic duty was performed by her alone.

After singing in the smaller opera houses in Italy, Spain, Russia, and South America, she became known to English-speaking people by her performance at San Francisco in 1907. On the 2nd November of that year she made her début at Covent Garden. The opera house was only half full, but her performance was one of the most sensational ever witnessed. The next time she sang in London the house was full and hundreds were turned away.

From that time until her farewell concert in 1933 she was a frequent and ever welcome visitor to Covent Garden and the concert platforms in London.

**SIGISMUND THALBERG**, the celebrated pianist and composer, was born in 1812 at Geneva.

He studied the pianoforte and composition under Mittag and Sechter.

Of his numerous compositions for the pianoforte, "Tarantelle"; "Mosè in Egitto", which is a grand fantasia on the celebrated prayer in Rossini's (*q.v.*) opera; "Andante"; and the Variations on the world-renowned song "Home, Sweet Home" are well known. His three studies for the pianoforte, viz., the "Impromptu" in A minor, the "Romance et étude" in A major, and the "Thème et étude" in A minor, are all celebrated works.

Thalberg was a great executant; he had a peculiarly fascinating legato touch, and his works were very difficult.

He died in 1871.

**JACQUES THIBAUD**, born at Bordeaux on 27th September, 1880, took rapid strides from his prodigy pianoforte playing at six years of age to his present enviable position of one of the greatest French violinists.

His father gave him his first music lessons on the piano when he was four. He first appeared in public at six and played a Mozart sonata. But it was for the violin that his great musical gift was destined, and at the Concerts d'Angers his marvellous comprehension of his subject was recognized. That was in 1892, and the following year he entered the Paris Conservatoire. Under Marsick he achieved much distinction, and when he was fourteen won the first prize at the Concours.

After joining the Colonne Orchestra and very quickly becoming the leader, he gained experience which was later to add to his brilliance as a concert artist.

Under the auspices of Ysaye (*q.v.*) he appeared in Brussels. He toured Europe, England, and the United States, everywhere meeting with the greatest enthusiasm.

As a virtuoso he enjoys the appreciation of a worldwide public, and his collaboration with Cortot (*q.v.*) and Casals (*q.v.*) has made chamber music unsurpassed.

**ARTHUR GORING THOMAS**, the British composer, was born at Ratton Park, Sussex, 20th November, 1850.

After two years study in Paris, he returned and entered the Royal Academy of Music, London, where he studied for three years. Leaving in 1880 he settled down to composition, and the first of his operas, "Esmeralda", with the well-known aria, "O Vision Entrancing", was produced at Covent Garden in 1883.

In 1881 he produced his choral ode, "The Sun Worshippers". Then followed his opera "Nadeshda" (1885) and the comic opera "The Golden Web". In all these works, as well as the songs he wrote, he displayed his remarkable lyric gift.

Thomas committed suicide 20th March, 1892.

**CHARLES LOUIS AMBROISE THOMAS** (he was always known as Ambroise Thomas), the eminent French composer, was born at Metz 5th August, 1811.

He received his first musical instruction from his father, who taught him the pianoforte and violin.

Thomas went to Paris when he was seventeen years of age, and at the Conservatoire came under the direc-

tion of Cherubini (*q.v.*). There he had to choose between the two instruments, because no student was allowed to attend two classes of instrumental music. Thomas took the pianoforte, and a year after his entry he gained his first prize. Next he studied harmony, accompaniment, counterpoint, and composition, and in 1832 he gained the Prix de Rome. During his first year in Italy he wrote a Requiem Mass.

"*La Double Echelle*", which was the first comic opera Thomas wrote, was produced in 1837. This work was a great success and the forerunner of many more. His best known work was the opera "*Mignon*", which was first performed in 1866. On the thousandth performance of this work Thomas was handed the Cordon of the Grand Cross of the Legion of Honour, and the following day a free performance of "*Mignon*" was given. "This," Thomas said, "was the most gratifying emotion that I have experienced during my long career. It gave an imprint of a national character to my work."

In addition to operatic works, Thomas also composed cantatas, chamber music, pianoforte works, and songs.

For many years he was the director of the Conservatoire in Paris.

Ambroise Thomas died in 1896, when eighty-five years of age.

**ARTURO TOSCANINI**, one of the most celebrated Italian conductors of his day, was born at Parma 28th March, 1867.

He studied at the Conservatoire in Parma, and made his début when he was eighteen as an orchestral 'cellist. That was in Rio de Janeiro. His remarkable memory enabled him to play his part by heart after few rehearsals. One evening at the opera, owing to misunderstandings regarding the conductor, the performance

threatened to be ruined until his colleagues literally dragged young Toscanini to the conductor's desk. The opera was "Aida". He conducted without a score, and at the end was given an overwhelming ovation. His great gift was soon recognized; it decided his career, and steadily he mounted the ladder of fame as a conductor.

For nearly twenty years he conducted the opera at the Metropolitan, New York, where he not only gave supreme performances of the great operatic works, but also many masterpieces which had been almost forgotten. Prior to this he was conductor at "La Scala", Milan.

He was appointed principal conductor of the New York Philharmonic Symphony Orchestra in 1927, and resigned the post in 1936.

Toscanini's powers are beyond mere words. His single aim is perfection. One sees an orchestra or opera under his baton as near perfection as is possible.

**FRANCESCO PAOLO TOSTI**, the Italian-British composer, was born at Ortona-sul-Mare, in the Abruzzi, 9th April, 1846.

After studying in Naples, and earning for himself a great name as a singing master, he moved on to Rome, where he was appointed, when he was twenty-four, singing master to the Queen of Italy.

He made his first visit to England in 1875, and five years later, on his appointment as singing master to the Royal Family, he became a naturalized British subject, and for many years made England his home.

King Edward bestowed the honour of knighthood upon him in 1908.

Talented teacher as he was his lasting fame was as the composer of numerous songs which enjoyed great popularity throughout Europe. Among the best known

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are, "For Ever and For Ever"; "Good-bye"; "Ideale"; "My Dreams"; and "Parted".

Sir Francesco died in Rome on 2nd December, 1916.

**DONALD FRANCIS TOVEY**, a musician of immense scholarship, was born at Eton in 1875.

He was educated at Oxford where, at nineteen, he became Lewis Nettleship scholar at Balliol College, and four years later graduated in musical honours. He is a brilliant pianist, and one of the foremost authorities on the music of Bach and Beethoven. He completed and edited Bach's monumental "Art of Fugue".

In 1914 he was appointed Reid Professor of Music at the University of Edinburgh. Here he founded and trained an orchestra of local musicians, known as the Reid Symphony Orchestra, and their concerts from the Usher Hall, Edinburgh, are among the foremost of Scotland's musical entertainments.

As a young man he was associated with some very successful concerts of chamber music in London, Berlin, and Vienna.

His compositions display well his great knowledge, experience, scholarship, and exceptional insight; they are full of beauty and tenderness.

He received the honour of knighthood in 1935.

Sir Donald's remarkable memory and intimate knowledge of classical works, combined with his brilliant pen, made his "Essays in Musical Analysis" (5 volumes), published 1935-6, one of the most outstanding works of the century.

**PETER ILJITCH TSCHAIKOWSKY**, the great Russian musical composer, was born at Votkinsk, in Viatka, December 25th, 1840. At an early age he was a clerk in the Ministry of Justice, but his love for music soon led him to forsake the legal calling. He was only

fifteen years old when his mother died, and as a boy he appears to have had many trials.

He studied music under Nicholas Rubinstein at St. Petersburg, and for twelve years (1866-78) was a Professor of Harmony and Composition at Moscow. Subsequently he devoted himself to composition.

Tschaikowsky has been described as "one of those composer-conductors under whom either everything goes right or everything goes wrong. That he was all nerves and moods, and if he was in the wrong mood, and his nerves were out of order, the orchestra was uncomfortable under him."

In many of his works he used the familiar Slavonic melodies and rhythms freely. But his music is original and not infrequently intensely emotional, yet there is that ever-present feature, an undercurrent of melancholy.

Tschaikowsky's famous Fifth Symphony was written and first performed in 1888. At this time he was somewhat morbid about his health. He lamented that he was old (he was forty-eight) and played out, yet at times he would congratulate himself on his capacity for work. It may, therefore, be reasonably supposed that he suffered from nothing more serious than an imaginative illness from which one never dies. After two performances of the Fifth Symphony, one in St. Petersburg and one in Prague, he wrote to a friend saying he had come to the conclusion it was a failure; that there was something repellent, superfluous, patchy, and insincere in it, which the public instinctively recognized. He concluded: "The consciousness of this brings me a sharp twinge of dissatisfaction. Am I really played out, as they say?" Whatever Tschaikowsky thought, however, both his Fifth and Sixth ("The Pathetic") Symphonies are regarded as examples of the greatest symphonic music.

"Eugene Onegin"; "The Maid of Orleans"; "Ma-zeppa"; "The Enchantress"; and "Iolanthe" are among his best known operas.

In addition to operas and symphonies, Tschaikowsky wrote ballets, orchestral suites, overtures, marches, chamber music, and songs. "Valse des Fleurs"; "Chant sans Paroles"; "Barcarolle" (No. 6); "Chanson Triste"; and "Humoresken" are among some of his well-known compositions. But a work, known the world over—one to which thousands of people have listened in a state of utter amazement, and are relieved to freer breathing only on the sounding of the last mighty chord—is the "1812" overture. This work was not originally intended for concert performances. It was written for the consecration of a church which was built to commemorate the turning back of Napoleon's army from Moscow. It was to be played in the square in front of the church, and cannons were to be fired from the four corners. But that performance never took place.

Tschaikowsky made several visits to England, where he conducted performances of his own works. In 1893 the University of Cambridge conferred upon him the honorary degree of Doctor of Music. Sir Henry Wood (q.v.), with his performances of Tschaikowsky's works at the Queen's Hall, London, has taught us to know and appreciate the great Russian composer's music.

A story was current at the time of Tschaikowsky's death that he committed suicide, but although his life had in some respects been an unhappy one, there is reason to believe the official report that he died 6th November, 1893, of cholera, caused by drinking a glass of impure water.

**EVA TURNER**, who in a few years rose from the chorus of the Carl Rosa Company to a prima donna of

international fame, was born at Oldham, Lancashire. Her father was an engineer in a cotton mill.

As a child her musical talent was apparent, but it was some time before the family exchequer allowed for the necessary training. Her father becoming chief engineer in Bristol, Miss Turner's musical career began. In fact her first public appearance was in that city, when she sang "Lay My Head on Your Shoulder, Daddy" at a church concert.

In her early teens she studied at the Royal Academy of Music, London.

After singing in the Carl Rosa Company's chorus in the provinces, she was engaged to appear in London. There she was heard by a friend of Toscanini (*q.v.*) who persuaded her to sing before the great conductor. She could only sing one aria in Italian. But having listened to that Toscanini immediately engaged her for his next season. Germany, Austria, Spain, and Portugal in turn sought her services for their Italian opera seasons. She became one of the most highly praised singers on the Continent.

Four years later she appeared at Covent Garden in Puccini's "Turandot" and received one of the greatest ovations ever accorded an artist.

The "English Prima Donna" seems aptly to describe Miss Turner, and it is probable that she would put the accent on English rather than *prima donna*. For she has resolutely held to her name, and refused to be known as anything other than Eva Turner, though its English sound may have been a handicap in her early years.

She has appeared with the greatest success in "Turandot" and "Aida".

In September 1935, a few minutes before the rise of the curtain at Covent Garden, where he had gone to hear his daughter, Mr. Turner died. The tragic news was kept from her until after the opera. At that per-

formance Miss Turner scored one of the greatest triumphs of her notable career. She had sung the part of Agatha in "Der Freischuetz".

Two very ordinary things at which she excelled as a girl still occupies her time when engagements permit—cooking and swimming.

**RALPH VAUGHAN-WILLIAMS**, son of the late Rev. Arthur Vaughan-Williams, was born on 12th October, 1872, at Down Ampney, Gloucestershire. He was educated at Charterhouse; Trinity College, Cambridge; and the Royal College of Music.

He obtained his Mus. Doc. at the Cambridge University in 1901. Oxford University conferred the degree of Mus. Doc. (*honoris causa*) upon him in 1919.

Of Dr. Vaughan-Williams's works, which include operas, symphonies, concertos, and numerous songs, few of them are really well known to "the man-in-the-street". Yet some of the themes upon which he has written, viz., English folk-tunes, are particularly attractive to us.

Among his most notable works are "The Sea Symphony"; "The London Symphony"; "The Pastoral Symphony"; "The Shepherds of the Delectable Mountains"; "The Wasps" overture; "Four Hymns", for tenor and string orchestra, very sincere and expressive music; the "Folk-Song Suite", a most effective composition, typifying the composer's great interest in English folk-music; the "Fantasia on a Theme of Tallis", for strings; the "Norfolk Rhapsody", which was one of the outstanding successes when performed at the Hollywood Bowl under Goossens (q.v.) in 1928; "Flos Campi", a work which was selected for performance at the International Festival at Geneva in 1929; a Fantasia on Sussex Folk-songs for solo violoncello and orchestra; the Pianoforte Concerto in C major, dedi-

cated to Miss Harriet Cohen; and the "Concerto Accademico", for violin and orchestra. "Hugh the Drover"; "Sir John in Love"; and "The Poisoned Kiss" are operatic works by this composer. His songs include "Orpheus with his Lute"; "Linden Lee"; "The Vagabond"; "Silent Moon"; "Bright is the Song of Words"; and "The Roadside Fire".

The Gold Medal of the Royal Philharmonic Society was conferred on Dr. Vaughan-Williams in 1930. This medal is made of pure gold and is highly prized. In 1936 he was honoured by the bestowal of the Order of Merit.

Dr. Vaughan-Williams has a great number of notable works to his credit. He is one of the greatest of modern composers.

**GIUSEPPE VERDI** was born at Romcole, near Busseto, in the Duchy of Parma, 9th October, 1813.

His first appointment was as organist at Busseto, when he was twenty years of age. There he remained for about five years.

In 1839 his opera "Oberto" was produced at Milan, but it was not until four years later, with the production of "I Lombardi", that Verdi commenced his rise to fame. "Ernani", which followed a year later, was a success. "Macbeth", another of his early works, was produced in 1847, and "Luisa Miller" in 1849. Verdi wrote about twenty-eight operas, many of which are still very popular, the most notable being "Rigoletto", with the recitative "Gualtier Malde" and the beautiful aria "Caro Nome", one of the most brilliant and universally popular melodies ever composed: "Il Trovatore", which contains the "Anvil Chorus" and famous "Miserere Scene"; and "La Traviata" ("Il Trovatore" and "La Traviata" were composed within three months). "Ballo in Maschera" was first per-

formed in 1859; "Forza del Destino", perhaps the most sanguinary opera ever written, was produced in 1862; and "Don Carlos" in 1867.

Verdi was fifty-eight years of age when he wrote "Aida", which is still so well received, and sixteen years later "Otello" was performed. His final opera was "Falstaff", which he composed when he was eighty years old.

The works which Verdi composed in later life are held by some to be far greater than those of his early days, but Verdi himself showed preference for his early, if immature, work. "Simone Boccanegra" was written about 1853. It was produced in 1855, at Venice, and after revision and a good deal of improvement was again put on in 1881.

Verdi's Requiem Mass was written in 1874, after which he composed a "Stabat Mater" and a "Te Deum Laudamus". These are very beautiful settings.

The contents of the Verdi Museum are now housed permanently in the Opera House at Milan. Until 1929 these precious relics were kept at the house which Verdi had built for aged musicians outside the city.

At the time of writing there is a project for the establishment of a theatre at Busseto, where Verdi was born, which is to be to the Italian master what Bayreuth is to Wagner (*q.v.*).

Verdi died 27th January, 1901, at the age of eighty-eight years.

**MATHILDE VERNE**, pianist and famous music teacher of Edwardian days, was born at Southampton in 1868. Her parents came of Bavarian peasant stock, they were both music teachers, and she was a cousin of Sir Hubert von Herkomer, the artist.

She studied with Franklin Taylor, and later under Clara Schumann (*q.v.*).

After a memorable career as a pianist, during which she toured Germany and America with great success, and became a well-known and a characteristic figure in London musical circles, in 1909 she established her own school of pianoforte and produced many excellent pianists. She was the teacher of her distinguished sister Adela. It was at her school that Queen Elizabeth was taught the pianoforte.

To celebrate the publication of her memoirs, "Chords of Remembrance", about one hundred of her pupils and friends gave a party at the Savoy Hotel, London, 4th June, 1936. The grand old lady played a Schumann concerto with her sister Adela. She was presented with a cheque from her pupils amid praise and speeches. Then whilst one of her pupils was singing "Ave Maria", Miss Verne collapsed, and within two hours had died.

**HENRI VIEUXTEMPS**, the famous Belgian violinist and composer, was born 20th February, 1820, at Verviers.

Vieuxtemps was one of the most brilliant violinists of the nineteenth century.

His works consisted chiefly of violin compositions, many of which have been placed among those of the highest degree in classic violin music.

The "Ballade and Polonaise" and "Romance" (Op. 7, No. 5) are among his best known compositions. His studies are invaluable to the violin student.

The biography of Henri Vieuxtemps was written by Kufferath, and published in 1883.

Vieuxtemps died 6th June, 1881, when sixty-one years of age.

**VILLA-LOBOS** was born in Rio de Janeiro, in 1890.

This eminent Brazilian composer has written many

works—symphonies, concertos, pianoforte and choral music.

For some time Villa-Lobos lived among a strange tribe of African Indians in Brazil, and a strong influence of his surroundings can be traced in his music, much of which was inspired during that time.

His orchestral work, "Amazonas", when first performed in Paris in 1929, was well received. The first performance of his works in England was given under Mr. Antony Bernard, to whom a great deal is due for the introduction of this composer's music to this country.

The musical compositions which Villa-Lobos names "Chôros", of which he has written a number, represent various modes of Brazilian music, and are written for different combinations of instruments and also for voices.

Festivals of his music were given in Barcelona, London, and Paris in 1929.

**GIOVANNI BATTISTA VIOTTI**, the famous Italian violinist and composer, was born 23rd May, 1753, at Fontanetto, in Piedmont.

Viotti studied under Pugnani. Before he was thirty years of age he had appeared with great success in England, Germany, and Russia; and in 1782 he settled in Paris. There he remained for some years, during which time his compositions, his extraordinary power of execution, and his style, had a great influence on the school of violin playing which was established in the city towards the close of the eighteenth century.

In 1795 Viotti removed to England, and the greater part of the remainder of his life he spent in London.

Though Viotti won so great a reputation as a violinist as to be considered by many the greatest of his

time, his compositions were of a high degree and have become standard works.

Viotti died at London 10th March, 1824.

**WILHELM RICHARD WAGNER**, the greatest dramatic composer the world has ever known, was born at Leipzig 22nd May, 1813.

Unlike many other great composers, Wagner was not a child musician, for it was not until he was nearing manhood that he began the serious study of music. It was after hearing Beethoven's (*q.v.*) symphonies that Wagner was inspired with the idea that such glorious music, united to suitable language, would result in musical drama and would be a great intellectual force.

He held appointments as conductor in Würzburg, Magdeburg, Königsberg, and Riga from 1833-9, during which time he composed the first and second acts of "Rienzi", his first work of importance. He failed, however, to get "Rienzi" produced in Paris in 1839 as was his desire, and it was not until three years later, at Dresden, that he secured its acceptance. "Rienzi" was a success, and "The Flying Dutchman" followed a few months later. At Dresden Wagner composed "Tannhäuser" and "Lohengrin", the latter being produced by Liszt (*q.v.*) in Weimar in 1850. In "Tannhäuser" are the famous "Pilgrims' Chorus" and the song "Star of Eve".

Portions of "Das Rheingold", "Die Walküre", "Siegfried", and "Tristan and Isolde" were composed at the time when Wagner had fled from his country owing to his participation in the revolutionary (constitutional) movement.

He was conductor at the London Philharmonic Society's concerts in 1855.

It was at Vienna in 1861 that Wagner first heard his "Lohengrin" performed. The following year he

returned to Saxony. "Die Meistersinger" was finished in 1867, and "Siegfried" two years later.

Wagner was no ordinary musician, for besides his brilliant music he was his own librettist and stage manager. His literary excellence and his skilful management of scenic effects were almost as remarkable as his music.

In Bayreuth, a small and most inaccessible place, he built a theatre expressly for the production of his own works, and it was there in 1876 that the first performance, in its entirety, of the "Nibelungen Ring" was given.

Perhaps no composer has ever been the centre of so much criticism and controversy. After occupying the centre of the European stage for thirty years, since his death probably no composer has been more talked of or written about. "Tannhäuser" was performed in Paris in 1861. One critic wrote of "Tannhäuser" that "he could have written something as good after hearing his cat walk up and down the keyboard of his piano". After the production of "Die Meistersinger" a Berlin critic said that "if all the organ-grinders were brought together in a circus and started grinding, each a different tune, the result would be less horrible than 'Die Meistersinger'." But such is unworthy of the name of criticism. The popularity which those two great operas have gained is sufficient evidence of their musical quality.

Wagner's last and possibly his greatest work, "Parsifal", was produced at Bayreuth in 1882.

This great genius—who would trample enemies in the mud, push friends aside when they had helped him in levelling the road—saw his goal and went straight for it. Yet he won their devotion. Wagner's second wife was formerly the wife of Von Bülow (q.v.) and daughter of Liszt (q.v.).

It is said that Wagner could do mean things, but there is nothing mean in his music; that he could waste himself in the ignoble pursuit of an ignoble sort of love, yet in some of his music is expressed the pure soul of love; that he could be petty and rancorous towards his enemies, yet the perfect artist in him purged him of all vindictiveness.

To the end of his life Wagner was a fighter, but in his art he softened into tenderness for humanity. His art and life were, in fact, interlocked.

He died 13th February, 1883, in his seventieth year.

**WILLIAM VINCENT WALLACE**, one of the greatest of Irish composers, was born at Waterford in 1814. His father was a military bandmaster.

He was not very robust in his youth, and therefore after some years spent in Dublin, where he was leader of an orchestra, he went to Australia in search of health.

When he was thirty-one he returned to Ireland. During his absence he had written the opera which was to bring him fame. "Maritana", with its ever-popular arias, "Scenes that are Brightest", "Yes, let me like a Soldier Fall", "In Happy Moments Day by Day", and "There is a Flower that Bloometh", was first produced at Drury Lane Theater, London, on the 15th November, 1845. It was an immediate success.

Among his subsequent operas "Matilda of Hungary" (1847), "Lurline" (1860), "The Amber Witch" (1861), "The Desert Flower" (1863), are well known. One other opera, "Estrella", was left unfinished.

He died in 1865.

**BRUNO WALTER**, one of the most distinguished conductors of the twentieth century, was born at Berlin, 15th September, 1876.

He studied under Gustav Mahler, and has had a brilliant career as a conductor of opera in almost every city of Europe. For many years he was the life and soul of music in Munich, where he conducted some of the finest performances of Wagner's operas.

He was a regular visitor to the Covent Garden opera from 1924 until Sir Thomas Beecham's return, and has expressed his admiration and appreciation of the English opera-going public in no less glowing terms than of the English orchestral players whom he has directed. His conducting of the Wagner operas during the 1929 and 1930 seasons in London will long be remembered.

One of the rarest things in the concert world occurred at the Royal Albert Hall in April 1934 when he conducted the Vienna Philharmonic Orchestra there —the orchestra gave an encore! Under his direction the Viennese orchestra played Strauss's "Blue Danube" with a swing and richness seldom heard outside Vienna.

The Gewandhaus Concerts at Leipzig were under his charge until 1933. Since then, and because of his Jewish parentage, Germany has robbed itself of one who did much for its music, by locking all frontiers against him.

In 1936 he was appointed "musical counsellor" of the Vienna State Opera.

**WILLIAM TURNER WALTON**, the young English composer, was born on 29th March, 1902, at Oldham, Lancashire.

He studied at the Royal College of Music under Sir Hugh Allen (*q.v.*). Mr. Walton, although still a young man, has won for himself a great reputation both in this country and on the Continent.

His String Quartet was one of the pieces selected, as

representative of the modern work of this country, to be played at the International Musical Festival at Salzburg in 1923.

Of his compositions, which are only small numerically, the overture "Portsmouth Point"; the "Pianoforte Quartet", a work which received the Carnegie Trust award; the setting to the Sitwell "Façade"; the "Sinfonia Concertante" for full orchestra, a work in which the pianoforte has a solo part; "Siesta", a composition for small orchestra; "Belshazzar's Feast"; and the "Concerto for Viola and Orchestra" are well known.

The first complete performance of his "First Symphony" was given by the B.B.C. Symphony Orchestra, under Sir Hamilton Harty, in 1935. After the performance Sir Hamilton Harty said: "It is the finest work I have ever produced for the first time. It is an enormous achievement, and the English people ought to be very proud of this young man."

Mr. Walton, although he has achieved so much, is as yet only in the infancy of his musical career, but he will surprise many if he does not add to his attainments and gain one of the most distinguished positions in the musical history of his country.

**PETER WARLOCK** was born on 30th October, 1894. His real name was Philip Heseltine.

Mr. Warlock was perhaps best known by his songs, a great many of which became very popular. Among the best were "Good Ale"; "Captain Stratton's Fancy"; "The Lady Rich, her Galliard"; "Mrs. Vauxes Gigge"; "My Lady Hunsdon's Puffe"; "Dowland's Adew"; "Passing By"; "A Prayer to Saint Anthony of Padua"; "Sick Heart"; "The Sweet o' the Year"; and "The Passionate Shepherd".

For the Delius (*q.v.*) Festival which was given in

London in 1929, much was due to Mr. Warlock, who directed it in conjunction with Sir Thomas Beecham (q.v.).

He wrote several books, among the most notable being that on "Frederick Delius".

He died 17th December, 1930, from gas poisoning.

**KARL MARIA FRIEDRICH ERNST VON WEBER**, the founder of German romantic opera, and one of the most brilliant pianists of his day, was born at Eutin, near Lübeck, 18th December, 1786.

He studied music under the Abbé Vogler at Vienna in 1803-4, and when eighteen years old he was appointed conductor of the Theatre in Breslau. This appointment he held for two years. Weber left Breslau for Württemberg, where he became musical director to the Duke, and whilst thus employed he also acted as private secretary at Stuttgart to Duke Ludwig, brother of the King of Württemberg. At twenty-five years of age Weber devoted himself seriously to musical composition, but at the same time he made frequent concert tours, many of which were made in conjunction with the clarinetist Bärmann. He wrote three concertos specially for Bärmann.

For three years Weber was director of the opera at Prague. In 1817 he was appointed musical director of the German opera at Dresden, and that appointment he held until his death.

The works of this composer included symphonies, overtures, and other orchestral music; concertos, and sonatas for piano, and for various stringed and wind instruments; masses, cantatas, songs, and part-songs.

Among his best known works are "Der Freischütz"; "Euryanthe"; "Oberon"; "Preciosa"; and the "Jubel" and "Peter Scholl" overtures. "Invitation a la Valse" is one of the most brilliant and popular

works of this composer. The pianoforte duets, "Allegro", "Alla Siciliana", and "Rondo" (Op. 60), are beautiful works.

Throughout his works, Weber pursued his own aims. He occupied himself with the task of absorbing into his music the atmosphere of the German literary romantic movement. His compositions undoubtedly had a great influence, not only on the subsequent development of pianoforte technique, but also on orchestration.

Weber died 5th June, 1826, at the age of forty years.

**KURT WEILL**, the composer, was born in Germany in 1900. He is of Jewish descent.

Having studied under Humperdinck and Busoni, at twenty he turned his attention to composition, and in less than five years had his operas performed all over Germany. In January 1933 seven German theatres had simultaneous "first nights" of "Silbersee" which Weill wrote in conjunction with Georg Kaiser. The following morning the production was banned. The Reichskanzler had arrived. Weill left Germany for Paris where he now lives.

He has composed nine operas and operettas, all practically unknown here. "Die Dreigroschen-Oper", a modern variation on the theme of the "Beggar's Opera", has, however, been broadcast by the B.B.C. It was the greatest success Berlin has experienced since the war, and was filmed in both German and French.

The music of his jazz operetta "Mahagonny" is typical of the great Middle West, yet Weill had never been to America when he wrote it.

His first English musical play, "My Kingdom for a Cow," was produced in London in 1935.

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**SAMUEL SEBASTIAN WESLEY**, the famous English organist and musical composer, was born at London 14th August, 1810. He was the son of Samuel Wesley, who was probably the most brilliant organist of his day.

As a boy of nine years of age, Wesley joined the choir of the Chapel Royal, and when he was twenty-two he was appointed the organist of Hereford Cathedral. There he remained for two years, and it was during that time that he composed the well-known anthem "The Wilderness". He next went to Exeter to be organist at the Cathedral, and in 1842 he held a similar position at the Leeds Parish Church. In 1849 he went to Winchester, and finally in 1865 he became organist at Gloucester Cathedral.

Wesley first conducted the Three Choirs Meeting in 1834, and for many years the Three Choirs Festival at Gloucester.

He composed many works, mainly church music.

Wesley died at Gloucester 19th April, 1876, and was buried at Exeter.

**WILLIAM GILLIES WHITTAKER** was born on 23rd July, 1876, at Newcastle on Tyne. He was educated at Clarence Street Wesleyan Day School; School of Science and Art; and Armstrong College, Newcastle on Tyne.

For fifteen years Whittaker was organist at Presbyterian churches. He was Lecturer in Music at the Armstrong College 1899-1930. In that year he was appointed Professor of Music at the Glasgow University, and Principal of the Scottish National Academy of Music. He is a Doctor of Music, Dunelm, and Founder and Conductor of the Newcastle on Tyne Bach Choir.

Of his works, perhaps the most notable are: his setting of the Psalm 139, for unaccompanied chorus, a

work which was performed by the International Society for Contemporary Music at the Frankfort Festival in 1927; the arrangement of Scenes from Gluck's (*q.v.*) "Orpheus", for female choir; and "Among the Northumbrian Hills", a work for pianoforte, two violins, viola, and violoncello. Dr. Whittaker's literary works include "Fugitive Notes on certain Cantatas and the Motets of J. S. Bach" and "Class Singing".

In 1903 he married Clara Watkins of Gateshead on Tyne.

**WALTER WIDDOP**, the famous English operatic tenor, was born in Yorkshire, from whose broad acres so many fine singers have come.

Although the greatest living English tenor, he is perhaps more of a stranger in this country than he should be. He is the only Englishman who has ever sung "Tristan" in Germany. He did so at the international contest in 1933 and met with enormous success.

He has appeared in "Lohengrin", "Parsifal", "Rhinegold", "Tannhäuser", "Tristan and Isolde", and "Valkyrie", under the most distinguished conductors of the day. He has toured extensively. A few years ago he made his "first appearance" as a recitalist in London.

But what has, by force of circumstances perhaps, been denied the English public, in so far as his personal appearances are concerned, has to a certain extent been made up by his numerous and remarkable recordings of operatic arias, airs from oratorios, and well-known ballads, and his broadcasting.

**HENRI WIENIAWSKI**, the great Polish violinist and composer, was born 10th July, 1835, at Lublin.

As a child he displayed remarkable ability, and when

only eleven years old started out on his first concert tour. Within a comparatively short time Wieniawski had established for himself a great reputation, and was practically without an equal both in Europe and America.

Of his compositions, which became very popular, are "Scherzo-Tarantella"; "Legende"; "Kuyawiak"; "Chanson Polonaise"; and the second "Violin Concerto."

Wieniawski had a wonderful power of execution, and was a great exponent of classical and virtuosic works.

He was appointed a Professor at St. Petersburg Conservatory in 1862, and from 1874 to 1877 held a similar position at Brussels.

Wieniawski died 2nd April, 1880, at the age of forty-five years.

**HAYDN WOOD**, composer of some of the most popular ballads of the present century, was born in Yorkshire. Like another famous Yorkshire musician, Lionel Tertis (*q.v.*), he left the county as a child. Wood's youth was spent in the Isle of Man.

He studied at the Royal College of Music, London, and became an excellent violinist.

His first song published was "Springtime" and was sold for a few pounds. A striking contrast to the famous war-time ballad of his "Roses of Picardy", which sold a million copies and must have yielded thousands of pounds in royalties.

Among his other well-known works are "A Brown Bird Singing", "Love's Garden of Roses", "Bird of Love Divine", "O Flower Divine", and "Pleading" (*Morceau de Concert*).

His compositions are not confined to ballad, for he has written a tone poem, "Mannin Veen", based on

folk melodies of the Isle of Man; a violin concerto; and two orchestral suites, "In an Old Cathedral Town" and "Paris".

He married Miss Dorothy Court, the singer who brought so many of his songs to fame.

**HENRY JOSEPH WOOD**, one of the greatest of living conductors, was born on 3rd March, 1869.

The Sir Henry Wood of the last two or three decades is better known to our people than any other English musician, but what of the Henry Wood prior to that time?

As a child of ten years he held an appointment of deputy organist at St. Mary's, Aldermanbury. He studied at the Royal Academy of Music, and showed extraordinary ability as an organist and accompanist.

His first appointment as conductor was with the operatic company of Arthur Rousbey, in 1889, and the following year Sir Arthur Sullivan (*q.v.*) selected him to direct the rehearsals of the opera "Ivanhoe". In 1891 he conducted for the Carl Rosa Opera Company. In 1894 he became musical advisor for the Wagner Concerts at the Queen's Hall, London, and a year later he was chosen to conduct the first of the Promenade Concerts in connection with which his name has become renowned. To peruse a season's programmes conducted by Sir Henry Wood fills one with amazement. But to realize that Sir Henry has been regularly conducting such series of concerts for over forty years, giving his audiences the works of the great masters, and at the same time always lending "the helping hand" to young composers, is a staggering thought. Whenever I see Sir Henry conducting I recall the words of Goldsmith:

"And still they gazed, and still the wonder grew,  
That one small head could carry all he knew."

In addition to this enormous work in London, Sir Henry Wood has conducted Musical Festivals throughout the country. No man has done more to familiarize Tschaikowsky's (*q.v.*) works in this country than Sir Henry Wood.

The work which Sir Henry has written, and which was published in 1928, "The Gentle Art of Singing", is invaluable to all aspiring vocalists, coming as it does from a man with so wide and probably unparalleled experience.

The honour of knighthood was conferred upon him in 1911; King Albert of Belgium honoured him with the Order of the Crown of Belgium; Manchester and Oxford Universities have given him the honorary degree of Mus. Doc.; and the Royal Philharmonic Society awarded him their gold medal in 1921. Sir Henry is a Fellow of the Royal College of Music.

To this great Englishman we are indebted for the enormous amount of work which he has done to give to his audiences his best services; work of which comparatively few people are aware. For instance, Sir Henry has orchestrated Handel's (*q.v.*) "Messiah" no fewer than eight times; he will spend hours going through a new work himself in order to save time at rehearsals, and has the kindest consideration for the works of young composers. And still Sir Henry piles up our debt.

All honour to Sir Henry Wood.

**CHARLES WOODHOUSE**, one of the greatest orchestral leaders of this or any other day, was born at Clapham, London, S.W. He was educated there, and received his first violin lessons from the music master, Mr. W. T. Stuart, at the Haselrigge Road School.

In addition to the violin he plays the pianoforte and

viola. He joined the Queen's Hall Orchestra in 1900 and sat at the last desk of the second violins. Twenty years in the life of an orchestral player brings many changes. During this period Mr. Woodhouse played with the Royal Philharmonic Orchestra at the Royal Opera House, and the London Symphony Orchestra. In these orchestras he held the position of principal second violin for many years.

In 1920 he returned to the Queen's Hall Orchestra as principal first violin. His work as leader of that great orchestra, as well as that of a soloist, has left its mark on thousands of music-lovers who attend the Promenade Concerts directed by Sir Henry Wood.

From 1911 he was Musician in Ordinary to King George V. He is a Professor, Examiner and Lecturer at the Royal Academy of Music, London, and Examiner for the Associated Board of the Royal Schools of Music.

When the many calls upon his time permits relaxation, Mr. Woodhouse enjoys a round at golf.

**EUGENE YSAYE**, the famous Belgian violinist, was born on 15th July, 1858, at Liége. He studied first under his father, and later under Wieniawski (*q.v.*) and Vieuxtemps (*q.v.*).

Ysaye was twenty years of age when he started on his first concert tour. He made his first appearance before an English audience in London in 1888, when he played Beethoven's (*q.v.*) Concerto at the St. James's Hall. It is said that Ysaye made a vow in childhood that he would play that Concerto, for the first time in public, on his thirtieth birthday. Ysaye frequently played with the great violoncellist Gérard (*q.v.*).

In 1890 Ysaye was appointed Principal Professor of the Violin at the Brussels Conservatorium. King Albert and Queen Elizabeth of Belgium studied under him.

Ysaye was one of the greatest violinists of his day, and an exponent of both classical and virtuosic music. From 1918 to 1922 he was conductor of the Cincinnati Symphony Orchestra.

Injury to the right leg caused the limb to be amputated, and his first public appearance after the operation was at a dinner, given by King Albert of Belgium in honour of the President of the French Republic's visit to Brussels in 1929. On that occasion the French President conferred upon Ysaye the honour of Commander of the Legion of Honour.

He died 30th May, 1931. His last request was to hear once more the violin sonata he wrote for Kreisler (q.v.). His wish was granted, a young violinist played in the next room.

He had just finished sketching an opera, "Towards the Light". He never sought publication of his compositions.









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